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# HELIX

Vol 2 no 10  
thursday february 1  
UPSTNS

Play Lead Role

Why Do They Do It?

Why Do They Do It?

Post-Intelligence  
togetherness and Mars



1968 Special Deluxe  
At Ark  
Little Girls Get All the Breaks

## The New York Times

same day by air at Id Hub Last Exit Jub Jub Airport IBM



# Forward Thrust?

## a good look.



WALTER C. CROWLEY

PART 2

A group has been organized and is now functioning which opposes Forward Thrust. Now, in the light of my own vituperations over Forward Thrust in our previous issue, you'd think I would be pleased at this development. Alas, no, this particular group seeks to abort Forward Thrust because it is-SOCIALISTIC!!???

In a way, I pity those prosaic little people in their sombre charcoal suits, chevron striped ties or pert high collared blouses and hair curlers, who, in their ascetic fanaticism with "economic purity", never realize that they are committing a crime against posterity tantamount to genocide. I criticized Forward Thrust because it is not enough; they, because it is too much. But pity does not palliate. Their progeny and ours too, will pay dearly for their parents' philistinism. Do the proposed capital improvements composing the Forward Thrust package border on socialism-creeping, leaping, or sleeping depending on the brand you prefer? A quick review should provide the answer:

The backbone of Forward Thrust is Metro Proposition #1-rapid transit. Thrusts propaganda drags in the smoggy spectre of Los Angeles, with Marlowe's ghost draped in chains of concrete and clanking fenders. No bit of undigested cheese, this spook, and its warning is clear. But Forward Thrust's proposed 47 miles of high speed urban railway, paralleled and augmented by expanded local and express bus service is wholly inadequate and was obsolete before it was thought up. This system must have been conceived by a trolley car with delusions of grandeur. Either that or it was found in a waste paper basket in the offices of San Francisco BART-or perhaps the New Haven.

The train is too timid, too mundane. Rail technology has stagnated and to instal a rail system means tearing it up a few years later. Seattle could implement an air-bearing or hovercraft system that would advance the state of the art of rapid transit and remain flexible and adaptable to new technology. Anyway, which would you prefer some clattering vernicular monster with Auschwitz overtones that should haunt subway tunnels, or a gleaming machine speeding along a film of air, like a tethered missile? I freely admit my bias.

Furthermore the train route proposed is far too limited, providing no service to many major suburban and industrial areas. But the train is only frosting and doesn't really count. The crux of this system is the Green Dragon, Rancid Transit's finest. But super buses and super schedules won't turn the trick. I don't care how crowded the freeway gets, people won't trade their shining new Impala SS for a one zone transfer.

The disease has been called "autosclerosis" and to cure it you've got to keep the car out of the city. Freeways must be cleared of commuter traffic and opened for inter-urban flow and city arterials must remain unclogged for commercial traffic. To do this an alternative not substitute transit concept must be evolved, one which not only by-passes but surpasses the use of private vehicles. Forward Thrust failed to do this.

Among the other propositions (an appropriate name) are plans for new parks and multi-purpose community centers. You'd think the proposals would be coordinated but they aren't. Of course (I'm as sick of this as you are of hearing it), there aren't enough of either centers or parks. In fact there's not one damn park in the whole of the Central District. The remaining Forward Thrust projects skirt or totally ignore blight, pollution, corrective institutions, ad infinitum, ad nauseum. Oh, I almost forgot one crucial proposal, the one thing that shall save us from cultural stagnation and raise Seattle's status to a new glory among its crumbling contemporaries-the domed stadium, a lasting memorial to man's insurmountable stupidity. While the city burns, Dorm can play baseball.

Well, if I thought Forward Thrust were socialistic I'd be terrified of "socialism" too.

But, it isn't. Those poor red baiting boobs don't realize that monstrosities like Forward Thrust aren't spawned by the monolithic communist conspiracy but by the Boeings and city councils of this country. Massive governmental reorganization, culminating a total re-evaluation of the complex relationships between all strata of the government, of the economy and of urban society-that is what is needed. Even Forward Thrust's founders candidly admit this, but to the Establishment, change means death.

Things like Forward Thrust, or the Great Society, or the New Deal, seek to preserve the status quo, but that society like a corpse pickled in formaldehyde, while it does not exactly rot, turns an ugly color and falls apart anyway.



Do not boast, you judges, of irons not clamped  
on necks, or of the spared rack and thumbscrews.  
No heart if lifted, none--since the purposed  
cramp  
of mercy is more gently twisting you.

What it's had from time the scaffold gives back  
again,  
as children the toys from birthdays of last year.  
Into the lofty, gate-like heart, the pure  
and open heart, how different he'd enter then,

the God of true mercy. Violently come and grip  
with radiance round him, like the gods, his kin.  
More than a wind for the confident great ships.

Not less than the gentle secret perception  
that overcomes us silently within,  
like a quietly playing child of an infinite conception.

Rilke, *Sonnets to Orpheus* II, 9

## STATISTICS

There are six men in Washington scheduled to die. One White, one red and six Black. This "counting the dead"--that is, statistic--is not surprising. The Black man has served up well over fifty percent of the living heads our nation has required to surfiet its blood institution. For the "charge" of rape--a more frequent fantasy in the court--the percentage of Black executions is over eighty-five percent. Washington state has in all its history executed seventy-three men. There have been years when that many have been executed in a single state.) Here there have been no deaths by reason of official decree since June 20th 1963, the last year of Rosselini's sitting. It is now not so widely rumored that Gov. Evans is against capital punishment. This is rumor and a pregnant one, for it may in the near future be necessary that Gov. Evans exhibit the moral courage that will stay the execution of the six.

Of the one White man, Ralph Adams, we know nothing. John Hawkins, part Indian, recently had his petition for appeal denied by the U.S. Supreme Court. Now the ACLU, which is representing Hawkins, will have to search out some new avenue of appeal, perhaps through the Governor. Two Blacks--Wheat and Aiken--are scheduled for execution on the 20th of this month. Local attorney Phil Burton will sometime this week file an appeal with the U.S. Supreme Court. The last two of the six--both Black--will have their appeal argued on March 27th before the state supreme court by local attorney Don Horowitz. An important part of Horowitz's defense for Leodis Smith and David Riggins will be a comprehensive attack on Capital punishment on constitutional grounds.

All of these attempts at rescue are desperate ones. Should they fail the Governor can not be expected to stop the executions.) Gov. Brown of California was "against" capital punishment and Carl Chessman was still gassed.) Our civilization still fosters, studies and with detached fascination positively delights in its institutional horrors. The greatest corpus of our literature--history--is that of random and strategized killings. It is a rare thing in our history or in our experience that the deepest mercy or the full escape from brutality are exhibited. They are found more often in the poet's infinite conception: the escape artist.

### Insurance Against Communism

CITIZEN'S CODE OF CONDUCT  
"I will never forget that I am an American Citizen, responsible for my actions and dedicated to the principles that guide my country. I will Trust in God and in the United States of America."



3

"Oh help me in my weakness"  
I heard the drifter say  
as they carried him from the courtroom  
and were taking him away  
"My trip has been a pleasant one  
and my time it isn't long  
and I still do not know  
what it was that I done wrong"  
Well the judge he cast his robe aside  
a tear came to his eye  
"You fail to understand," he said,  
"Why must you even try?"  
Outside the crowd was stirring  
You could hear it from the door  
Inside the judge was stepping down  
while the jury cried for more  
"Oh stop that cursed jury"  
cried the attendant and the nurse  
"The trial was bad enough,  
but this is ten times worse."  
Just then a bolt of lightning  
struck the courtroom out of shape  
and while everybody knelt to pray  
the drifter did escape.

Bob Dylan



# WANTED!



FOR MURDER

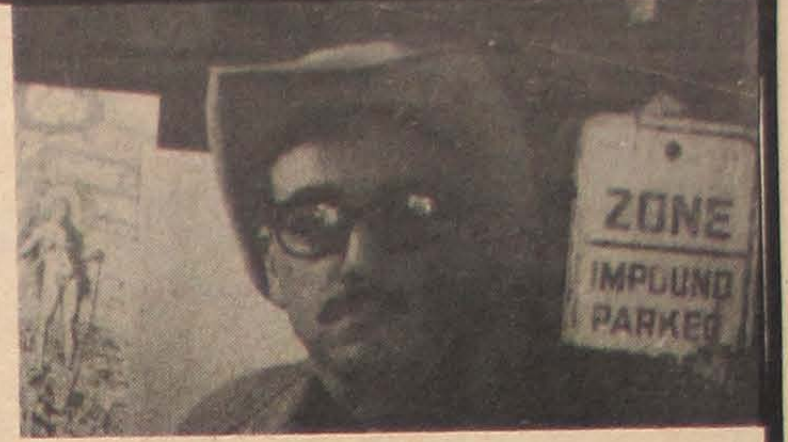
For careless talk costs lives

Outside in the distance a wild cat did growl  
Two riders were approaching the wind began to howl.

Dylan

## THE RAGE

As the weather greys here in the land of the water-  
ing sky blues and the spring seems undeserved and Xmas  
spirit gives way to February fog and fright the avenue  
has been the scene of petty gansterism and amphetamine  
hoodlumism. Several Sundays ago two local street ven-  
dors were rudely hustled into the alley behind the ID  
bookstore at gunpoint and relieved of \$700 and what-  
ever merchandise they were carrying. The very next  
evening a similar incident was occurring in the alley  
behind the florists between the Ave and Brooklyn. This  
time four snades were holding up three whites at gun



and knife point. Word of the inci-  
dent spread to the Id Bookstore and  
Jerry Klein, browsing therein. Klein,  
without thought of his personal safe-  
ty, thereupon did proceed to the  
scene of the crime, walked right up  
to them, and convinced the robbers  
they should disarm and disperse.  
Jerry Klein, A True Hero for our  
Time.

Later in the week several Negroes  
took personal affront from a poster  
in the Id Bookstore window reading:  
"Uncle Tom says...only YOU can pre-  
vent Ghetto fires." They proceeded  
to enter the bookstore and force-  
fully and with some hostility tear  
the poster from the window.

Then, last Monday a person de-  
scribed (with some certainty of his  
reconition by all) as a short, ex-  
tremely longhaired, quasi-oriental  
male with a peace symbol strung on  
leather around his neck was report-  
edly "freaking out" (i.e. slightly  
drunk, on acid, coming down on  
speed, and withdrawing from smack)  
in the Churn. Receiving little or  
no sympathy from the Raspberry Ice  
clique, he buzzed up to the Deli,  
freaked the frozen freezing street  
people (who reportedly raised their  
voices above a Tijuana whisper to  
mumble Cool it and Go crash). In-  
terpreting these mumbles as threats  
and signs of hostility, our anti-  
hero pulled from beneath his peacoat  
...a knife...and brandished it wild-  
ly in the air. The crowds covered  
against the Deli window and resort-  
ed to the Ultimate...Calling the  
Cops. Someone must have. Not long  
thereafter our now peaceful knife-  
waver was standing near Aggies when  
three patrol cars converged upon him  
from different directions. Two offi-  
cers with pistols drawn guarded the  
crosswalk, cutting our crashing hero  
off from the chance of aid from his  
brothers-in-Love near the Coffee Cor-  
al, two other officers blocked the  
sidewalk leading up the Ave toward  
the North. The last two, one with  
the patrol car sawed-off shotgun  
held menacingly in the firing posi-  
tion, advanced upon the now quiver-  
ing hero, put his hands on the brick  
wall, frisked him, handcuffed him,  
put him in the car, and drove him  
with apparent haste in the direc-  
tion of the Wallingford station.

And thus, good citizens, before  
embarking upon a journey past 42nd  
and University, think upon the good  
poets words:

Do not go gentle  
Into that good night  
Wild men who caught  
And saved the sun in flight  
And learned too late  
They grieved it on its way  
Do not go gentle  
Into that good night  
Brave men near death  
Who see with blinding sight  
Blind eyes could blaze  
Like meteors and be gay  
RAGE RAGE against the dying  
Of the light... Dylan Thomas



### PROGRAM LOG

DATE: 24 Jan 1968

KRAB

TIME TITLE OF PROGRAM SOURCE TYPE SIGNATURES COMMENTS

8:15p The James Bevel Tape

KRAB SIGN-IN; WILL THE FCC LEVEL WITH BEVEL?  
By Lowell Richards

After the Federal Communications Commission con-  
fiscated a tape by the Rev. James Bevel, Southern Bl-  
ack Power preacher, listener-supported KRAB-fm sched-  
uled it for regular programming Wednesday, January 24.  
The tape was returned by the FCC, which said it had  
been picked up to be copied, with a warning that if  
it were aired again, something might happen. The FCC  
didn't say whether it violated its rules against ob-  
scenity or blasphemy, or both, or some other rule.

So 27 of the KRAB staff and volunteers, mostly  
the latter, who held FCC broadcast licenses to op-  
erate the transmitter, all came up the the shack-stud-  
io at 91st and Roosevelt in Seattle Wednesday night.  
They signed the program and operating log (you see it  
here) and the Rev. Bevel's tape was played over the  
air as scheduled, and as announced in the Seattle  
Times.

The "sign-in" was a joyous, beer-celebrating  
party in the little studio with its multi-colored  
carpet sample rug. At last, the KRAB family and all  
its cousins felt something solid. They no longer  
seemed to be broadcasting into an enormous pillow.

For Lorenzo Milam, founder 5 years ago and  
station manager, the event was ironic in the KRAB  
tradition. He had submitted his resignation three  
days before to the Directors of the owning corpora-  
tion, the Jack Straw Memorial Foundation (who's Jack  
Straw? see Chaucer). Kindly, lovable Lorenzo (as we  
have called him before in these pages) decided to  
drop out after 5 years of apathy and intermittent  
boredom. His P-I column had been dropped. Nobody  
would ever sue him. No raging controversies. Just  
polite acknowledgment of a minor community service;  
or total indifference. So three days later, the  
grand gesture. The same week, the P-I told him to  
come back, all is forgiven; now that he is leaving  
and KRAB listenership suddenly began rising. But, as  
Lorenzo said, "Wednesday night was a really happy  
time." After Bevel was played, I did my Wednesday  
jazz and rock show, ending five years of "Jazz Now: and be-  
ginning "Ear to the Ground." Three parties were in joyful  
progress around me. Why can't KRAB get into trouble more?

The Rev. Bevel tape must have been particularly shocking  
to our straight protectors. He comes on like the Southern  
Black preacher that he is, complete with rural rhetoric. The  
next thing you know, he has had you by asking what difference it would make whether you were ruled  
by Ho or Mao. There are a few words here and there that formerly were used largely in Sunday  
schools and pool rooms but now have entered the general language and someone at the FCC Seattle  
office didn't like this at all.

Since the FCC requires all of us who were issued broadcast station operating licenses to guard  
against obscenity and blasphemy, their employer one Saturday morning heard that some forbidden  
words were being heard on KRAB. Pamela Plumb was playing the Bevel tape on her Saturday morning  
show, as it was good, and it was scheduled later for a regular evening program. The man came out-  
and took it away, said they were going to copy it for their records, and would return it; but that  
it really shouldn't be played. It was returned and it was not played as scheduled.

To their credit, the Jack Straw Board decided to play it anyway, so it was scheduled in the  
program guide for January 24 and the newspapers were informed. So were all the control room col-  
unteers, and now FCC has 27 people to act against instead of one or two.

Lorenzo says that if they take any action, they have 30 to 60 days to send a letter "asking  
for more information" and KRAB would have 30 days after that to reply. If the FCC then decides to  
press some kind of a case, they can do one of two things: (1) begin proceedings toward revocation  
of the license, or (2) file the case for later action when the regular license renewal comes up for  
review.

Right after the broadcast, a member of the Seattle ACLU called up and said they were holding a  
meeting, and would offer support if there were need for legal aid.

The central issue is, of course, free speech for Rev. Bevel, for KRAB, and for anyone else. It  
can be argued with some logic that a government may have the right to regulate radio channels and  
frequencies as there is a limited number of them; but to regulate what is said or played over these  
channels is the clearest possible, most flagrant violation of the First Amendment to the Consti-  
tution. The prohibition against abridging the right of free speech is not qualified in any way what-  
ever.

Nicholas Johnson, FCC Com-  
mission, sent the following  
memo to Curtis B. Plummer,  
chief of the Field Engineer-  
ing Bureau, Washington D.C.:

I will appreciate some ex-  
planation on these alleged  
actions by FCC official, re-  
ferred to in a letter from  
XYZ and KRAB program guide  
attached, I have already ad-  
vised XYZ that the number of  
reasonable grounds for dub-  
bing a broadcast tape, e.g.  
to assure compliance with  
the Commission's personal at-  
tack rules. However, I would  
like to give her a full re-  
port about these understand-  
ably sensitive issues.

Signed  
Nicholas Johnson







# LETTER to HELIX

IN THE INTEREST OF GREATER READER PARTICIPATION AND DIRECTION WE DO  
HEREBY INAUGURATE A LETTERS COLUMN. PLEASE REACT AND WRITE c/o "Letter to  
the Editor, Helix....3128 Harvard East....Seattle, Wash. 98102."

Dear Helix:



START HERE...living on the high side requires  
righteous eating...zaps you unless you scarf  
right. Smoking pot for twenty years and couldn't  
stay high all day unless I speeded and you know  
what that does to you--Now I just EAT right, a  
thing called Rodgers Diet. It goes like this:  
(see over)

Morning...Whole fresh grapefruit sans sugar  
Later...Apple or any fruit except bananas,  
oranges or strawberries

Lunch...Rodgers Salad--Celery, carrot, cabbage,  
beet, onion, parsley. Dress with lemon  
juice (fresh) and safflower or olive  
oil. Two muffins or health-store bread  
and a rare baked tomato (so you can  
drink the juice out of the top) Com-  
plete lunch

Later...A mouthful of cheese

Supper...Seafood, chicken, liver are the best  
meats from the standpoint of nutri-  
tion and easy digestion. Avoid beef  
and pork, also milk, spinach, pota-  
toes, macaroni, peanut-butter and the  
rest of the gluk that turns you into  
a grouch.

The salad baked at 275 degrees in chicken stock  
with whipped eggs and cheese added makes a cass-  
erole that is simple and tasty as girls. Liver  
as well as vegetables to be baked should be mar-  
inated in lemon juice instead of water. Chicken  
should have an entire lemon squeezed on it before  
baking at 350. Later add teriyaki sauce. Nuts are  
okay but never cookies, cake, candy or the can-  
ned and boxed bullshit that passes for food.  
Health food stores have edible pastries that  
won't destroy you. The best dessert is a joint.  
d. Phipps

## AFSC GROWS

The American Friends Service Committee announced  
that they are expanding their services of draft  
information and counselling for conscientious  
objectors to war and to Selective Service con-  
scription. In Seattle their offices are located  
at 814 N.E. 40th, phone ME 2-0502. The expan-  
sion comes in response to the increase in draft  
quotas and the substantial increase in the number  
of draft age men inquiring about conscientious  
objection. In four years the number of men doing  
alternate civilian service to their military obli-  
gation approximately doubled. The AFSC is the single largest organization in  
the United States dealing with draft counselling  
and has regional offices throughout the country  
involved in this activity. In addition to staff  
counsellors, a large number of volunteer coun-  
sellors have been trained. They include lawyers,  
clergymen, social workers, faculty members, busi-  
nessmen and others. AFSC has been involved in  
war-related relief or service for 47 years.

\*\*\*\*\*

## VAGRANTS

Mike Leavy, member of Draft Resistance  
Seattle, will be tried in Everett this  
Friday on charges of vagrancy: "will-  
fully and unlawfully loitering on the  
campus of Everett Junior College with-  
out any lawful purpose." (Leavy will  
be defended by Mike Rosen of the ACLU)  
Leavy and Pat Ruckert, also with DRS,  
were illegally and purposelessly hand-  
ing out leaflets in front of the Stu-  
dent Activities Union on the JC cam-  
pus. Several students took it upon  
themselves to question the pair as to  
who had given them permission to leaf-  
let the campus. The obvious answer  
"The Constitution" was met with per-  
plexity and hostility. The students  
then informed the school administration.  
At this point Leavy decided to take  
whatever rap was coming. Ruckert stood  
by as a witness. Sure enough. The  
Admin came with campus police not far  
behind. Asked to leave the campus  
Leavy refused, was arrested and taken  
to jail.

\*\*\*\*\*



# THE GREAT

## THE GREAT



W H E A P  
I T E

To Seattle's White citizenry, and perhaps to  
some of it's Black, Black Power seems a remote  
concept evolved in the minds of eastern or south-  
ern Black leaders having little to do with Seattle  
and the sensibilities and motivations of its Blacks.

This is, fortunately, a mistake. Seattle is  
now grooming in its midst a growing number of mostly  
young negroes who take the matter of Black Power  
seriously.

So we include here a brief explication of that  
Power written by one of these young men, Gary Owens:

In contemporary America, Negroes are defined  
by two forces, their blackness and their power-  
lessness. The white community has controlled and  
defined the forms that all institutions within the  
society would take. The Negro community has suffer-  
ed exclusion from power decisions, this in turn has  
developed a tradition of being dependent upon the  
white community. Negroes have not been oppres-  
sed by accident, however, careful examination will  
reveal a white power structure (Great White Heap)  
that acts upon purely racist assumptions.

The innate belief that Negroes need whites to  
perpetuate themselves needless to say is quickly  
becoming a myth. People hear Black Power and they  
think of riots and violence. To blame Black Power  
for those overt acts is in itself a crime. The  
White man exploited the Black man to the point  
that he must reveal his emotions against some-  
thing. Hopelessness follows oppression very close-  
ly. Black Americans through their own initiative  
want to eliminate first the hopelessness, then the  
oppression, Black Power is their only hope of es-  
tablishing a spirit of individual and community  
pride.

To define Black Power would be somewhat pre-  
sumptuous of any one individual. However cer-  
tain facets of the philosophy can be divulged:

- (A) Four demands are made upon black people
- (1) stop being ashamed of being black
  - (2) move into position to define what  
freedom is, what a white liberal  
is, what power is, and what Black  
Nationalism is
  - (3) move to build a power base around  
the question of blackness
  - (4) move to build independent poli-  
tical, social, economic, and  
cultural institutions that can  
be controlled and lived by blacks  
to promote social change

Black Power is both black and white realizing  
and recognizing the existing power potential for  
black Americans.

Black Power is an attempt to instill pride  
in black Americans-to expose the limits of white  
power when confronted with a united black group.

Black Power is a developing that will ul-  
timately be defined in action by black Americans.

Black Power is not an end but a means to  
the transformation of American society-to ad-  
vance social and democratic interests in  
America.

Black Power is a call, perhaps the last  
call to black middle class to come home.

This concise yet descriptive probe of  
Black Power was a conglomeration of ideas  
from many people. The most significant con-  
tributor was Stokely Carmichael. He is easily  
the most identifiable symbol of the Black  
Power movement. ("It's time for us to live  
what we believe.")

The most difficult equality to achieve  
is that of psychological equality. Every  
black American has been told many lies about  
themselves. They are told they are lazy,  
yet they still pick cotton in the hot sun for  
fourteen hours. They are told if they work  
hard-they'll succeed, but if this were true  
Black people would own the country. Black  
people are oppressed because they are Black-  
not because they are ignorant, not because  
they are lazy, not because they are stupid  
(and they have rhythm!!) But because they  
are Black. To overcome the shame and ne-  
gation of their blackness and inherent  
weaknesses will be the Black man's most  
difficult task.

Black people will succeed in all phases  
of their endeavors regardless of Whitey's  
acceptance of these goals. The exploit-  
ation will be silenced. However as Comus  
said the maximum hope is always closest  
to the maximum danger.



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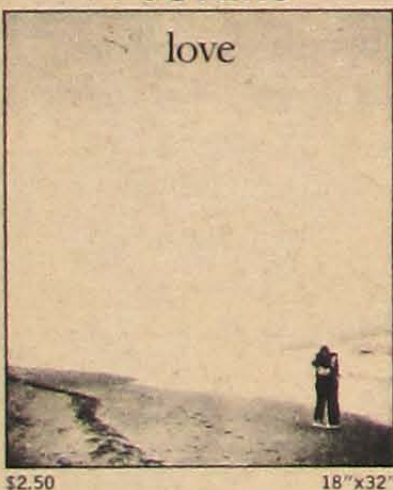
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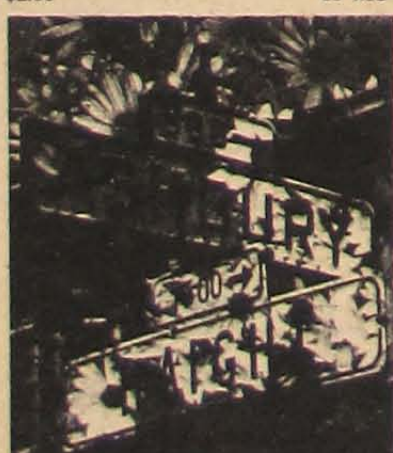
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IMPULSE - BOX 466  
TIBURON - CALIF. 94920



The whole world is on a colossal bummer. I've been on a bummer. I don't have to show you all the horror and hate of war, racism, and politics. It's in the papers and on TV every single day. We've been seeing it all our lives. And we are still doing it...convinced it's the best we can do. We are all speeding away from center. We all have to slow down and take a serious look at what we are doing. I'm not saying that this hasn't always been true, but right now, right this second, somebody can push a little button and destroy us all. Now they aren't going to call you and ask you what you think before they push that button; they have no time for that. So you damn well better start telling people what you think today. And asking people what they think.

My whole life I've been brought up and taught our country was right. I've even spent three and a half years studying at the Air Force Academy about our system and the fact that it's right. On the other side of the world young men have been doing the same thing, being taught that their system is right. Now we have these two giants still screaming at each other. "I am right and you can go to hell." And both sides are making bombs instead of houses, killing men instead of educating them. That's a hell of a price for being right, so the leaders must really know something to make those sacrifices.

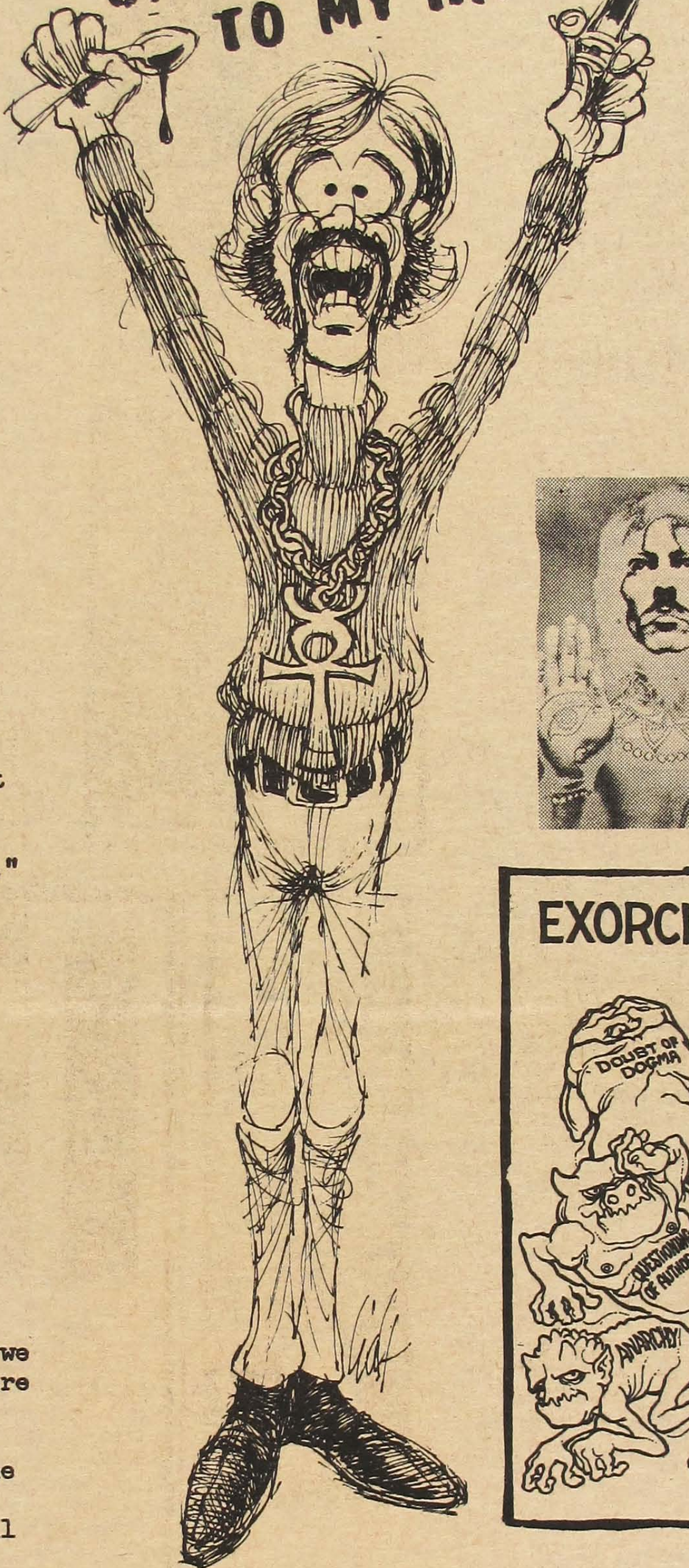
What is it that they know? What are they right about? I just want them to tell us. I'm not really stupid, but it doesn't seem to me that both people can be right, that both can know the truth and then disagree. I think it's a cop-out for them to keep fighting instead of putting their heads together and looking for a solution.

If there isn't some common denominator we are going to destroy everybody. I think there is a common denominator, what do you think? You can no longer afford to be lazy because the end of mankind is a reality that can come in a few months or days or hours. The fate of man depends on YOU, right now. Don't tell me you have no time to find an answer. Kosygin and LBJ have an answer that goes under the brand name of Compoz. It seems to me that if they were really interested in the relief of simple nervous tension they would be spending a lot of time together to work things out.

Nothing I just wrote is white. Nothing I just wrote helps find a solution. I've stopped smoking marijuana and listening to records because that doesn't help. Several of us have been racking our brains and really getting high. We were up all night talking and we even tried eating the "it's here" tag on the Stone's album. We know it's important that everyone starts thinking a little harder. We've found that there really is white, white strong enough to straighten out this planet, but we need your help.

LOVE, Jack et al

I REGRET I HAVE BUT  
ONE LIFE TO GIVE  
TO MY HABIT



## EXORCISM



## WALTER REPORTS

Walter Crowley, Having given his speedy rapidograph the rest now only dictates matters of importance over the phone. Reporting this time from the outer chambers of our city father's walter reports that the council spent all of 40 minuets discussing the "situation up there" in the district. The hysterical complaints of one Mrs. Johnson inaugurated this bureaucratic handling of this woman's "tormented fantasies of Hippie Deamons." (Walter's words.) Walter dictates that the highlites of those brief moments of examination included at least one slip from the mouth of Chief Ramon -- that is, If you want to keep them out of the district you have to close up their shops. "This is what we did when we closed the Eigerwand." -- (This surprises me. I always thought it was some contractual problem that closed the Eiger.) and at least one gross provincialism from the same mouth -- to wit, that the shops "deliberately attract these non-conforming people." Only five members of the Council were present. Sam Smith, who heads the committee responsible to the matter, said he saw no area for new legislation. "You can't prohibit them from congregating the streets. Actually, Walter noted, the Council seemed to be slightly embarrassed by Mrs. Johnson's whining. (p.s. check this entire dictation for spelling.)





LeRoi Jones, black poet/playwright, was arrested last summer by the Newark police on the charge of carrying a gun. The judge considering Jones' case happened to read one of his poems in the Evergreen Review. "All the stores will open if you/ will say the magic words. The magic words are: Up against the wall motherfucker/ This is a stickup!...Run up and down Broad/ Street niggers, take the shit you want.../ We must make our own world, and we can not do this unless the white man/ is dead..." In court Judge Knapp quoted the poem and said, "This diabolical prescription to commit murder and to steal and plunder causes one to suspect that you were a participant in...a plot...to burn the city of Newark...You are sick..." Jones interrupted loudly, "Not as sick as you are!" The judge, "...The sentence on your conviction for the unlawful possession of two revolvers..." Jones, "And two poems." "...is that you be confined for not less than two years and six months and pay a fine of \$1000..." Jones: "You represent the will of a crumbling structure and I am the free black man..."

## POET FRAMED

(LNS)After midnight on July 14, 1967, I and my companions were driving in my station wagon, talking and listening to the radio. As we reached the corner of South Orange Ave., which was on our direct route home, we were stopped by at least two carloads of white-helmeted police with shotguns and several detectives. They advanced on our van; we thought that at most they would check us out, ask for identifications, etc., then let us go.

We were told to come out of the car. When I opened the door and stepped down, one detective, whom I recognized as having once attended Harringer High School while I was there, reached up to me, screaming that "we were the bastards" who'd been shooting at them. "Yes," he said, "a blue panel truck." (My station wagon is an olive-green camper bus.) I said that we had not been shooting at anyone. I told the officer that I thought I remembered him from high school -- whereupon he hit me in the face and threw me up against the side of the truck. (The others had also been taken from the truck.)

The detective then began to jab me as hard as he could with his pistol in my stomach, asking, "Where are the guns?" I told him there were no guns. Suddenly it seemed that five or six of the officers surrounded me and began to beat me. I was hit perhaps five times on top of my head by nightsticks, and when I fell, some of the officers went about methodically trying to break my hands, elbows and shoulders. One officer tried to kick me in the groin--and there were many punches thrown. As they beat, they kept calling me, "Animal," and asking me, "Where are the guns?" Inside the wagon, the beating continued. They took us from the wagon and as I was pushed up the stairs at Police Headquarters, an officer called out, "Wait a minute," and then punched me in the pit of the stomach. I fell to the ground clutching my stomach.

Inside the station, Mr Spina (the Police Director) was standing behind the desk. I asked him had he ordered me beaten. He replied, "They got you, didn't they?" -- smiling. An officer then grabbed me, asked me to take my belt off. He ran his hand in my pocket, pulling out my wallet ... later I discovered that the officer had taken about \$65 and a checkbook out of the wallet.

We were taken to City Hospital; I was dragged in and handcuffed in a wheelchair. The "doctors" put eight or nine stitches and on doctor shouted at me: "You're a poet, huh? Well, you won't be writing any poems for a long time now." (At no time were we allowed to make a phone call. At no time were we read our rights.)

We were then taken to police headquarters on Franklin St., fingerprinted and brought into the courtroom and arraigned. The prosecutor asked for \$25,000 bail for me, which the judge allowed. I was taken to Essex County jail and put into solitary confinement, where I remained until I was released. (All motions for lowering the bail were denied.)

--LeRoi Jones.



Neal Boenzi--The New York Times



## LYRES FOR LEROI

NEW YORK, Jan. 15(LNS) -- Sixteen leading American poets have called for US and European intellectuals to rally to the defense of poet LeRoi Jones. They charge he was framed in his recent conviction for possession of weapons. Following is the text of the poets' statement (more information may be obtained from the Committee On Poetry, Box 582, Stuyvesant Station, New York, N.Y. 10009, phone 212-777-6786):

"We believe LeRoi Jones, not the Newark Police, that the poet carried no revolvers in his car, no revolvers in the car at all; that the police beat Jones up and then had to find a reason, thus found phony guns; and after the double whammy of his beating and rabbit-in-hat guns, his trial before an all-white jury was triple-whammy. Lo & behold, fourth execrable whammy! -- the Judge recited LeRoi's visionary poem to the court (a butchered version)... and gave him a long two-and-one-half to three-year sentence because of it.

"Mr. Jones' whitekind is that self-same demon we call tyranny, injustice, dictatorship. As poet he champions the black imagination; as revolutionary poet his revolution is fought with words. He scribes that the police carried the guns. Lyres tell the truth!

"We herald to literary persons: get on the ball for LeRoi Jones, or else get off the poetic pot. LeRoi Jones is not only a black man, a Newark man, a revolutionary, he is a conspicuous American artist imprisoned for his poetry during a crisis of authoritarianism in these States.

(6 Jan. 1968) Signed: John Ashoerv, Gregory Corso, Robert Creeley, Diane di Prima, Robert Duncan, Lawrence Ferlinghetti, Allen Ginsberg, Kenneth Koch, Denise Levertov, Michael McClure, Charles Olson, Joel Oppenheimer, Peter Orlovsky, Gil Sorrentino, Philip Whalen, John Wieners.



We stand beside the men who have been indicted for support of draft resistance. If they are sentenced, we too must be sentenced. If they are imprisoned, we will take their places, and continue to use what means we can to bring this war to an end. We will not stand silently by as our government conducts a criminal war. We will continue to offer support, as we have been doing, to those who refuse to serve in Vietnam, to those indicted men, and to all others who refuse to be passive accomplices in war crimes. The war is illegitimate.

Signed:

Rev. Dr. Martin Luther King	Paul Goodman
Linus Pauling	Noam Chomsky
Robert AcAfee Brown	Arthur Waskow
Howard Zinn	Dwight MacDonald
Paul Lauter	Sidney Peck
Franz Shurman	Richard Mumma

The Choice: "Put the Critics in Jail or End the War"

This nation now faces a choice: put the critics in jail or end the unjust, tragic war in Vietnam. We believe the Administration is seeking to intimidate and silence the opponents of the war. We predict this effort will fail. Escalation of repression will be met by an escalation of anti-war sentiment among the public.

Only an end to the war in Vietnam and redirection of this nation's militarily-oriented foreign policy will halt the confrontation between mounting numbers of citizens and the Administration which, let us recall, was elected in 1964 on a pledge of "no wider war."

The STUDENT NONVIOLENT COORDINATING COMMITTEE feel that the recent indictments against Dr. Spock and other American citizens who are actively speaking out against the war in Viet Nam represent a move by the U.S. Government to repress all dissenters. We of the Black Community, who for 400 years have known repression from this so-called democratic government, are not surprised....

The hunkie government will never stop us, because we know that from the sweat and blood of martyrs flow the current of the Revolution!

7

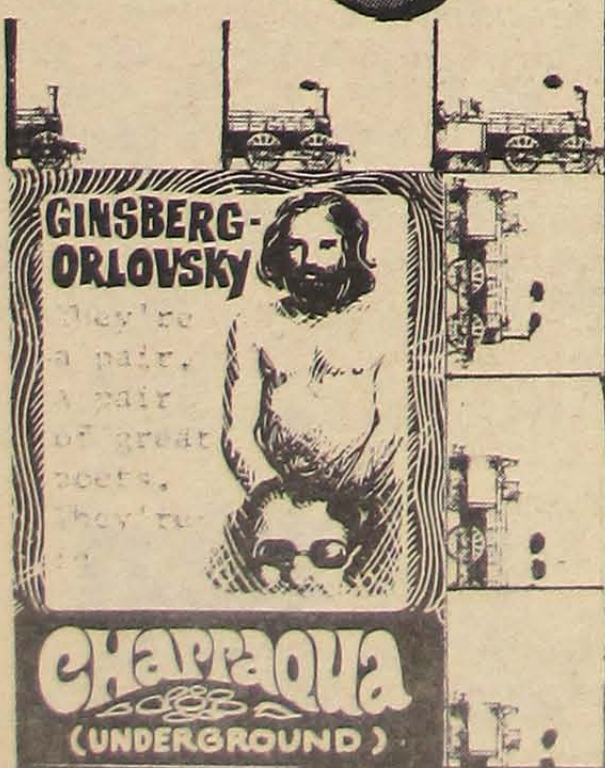


photo: Bill Scott

The Above shows a demonstration in support of Dr. Spock held by Draft Resistance Seattle last Friday at 3rd and Union. All went quietly.



# ESCAPE from ●●●

## [IMMIGRATION TO CANADA AS AN ALTERNATIVE TO THE DRAFT]

Coming to Canada. An American who is classified I-A, or who has received a notice to report for induction, or who is a member of ROTC or the inactive reserves, has no more difficulty immigrating to Canada than any other American. Americans who immigrate cannot be extradited or deported for breaking Selective Service laws. The crimes that permit extradition are listed in an Extradition Act: infractions of the draft laws are not listed.

Landed immigrant status. Americans who wish to become citizens of Canada must apply for 'landed immigrant status.' A landed immigrant is anyone who has been admitted to Canada for permanent residence. After five years the immigrant is eligible for citizenship. An immigrant can work, attend school and in general carry on as would any Canadian except he cannot vote, cannot carry a Canadian passport, and can be deported for a variety of well-defined offences. Until the immigrant becomes a Canadian citizen he is technically an American and can return any time, though not with safety if he has been indicted for an offense including draft evasion.

Almost any American can enter Canada with visitor status. At the border the immigration officer will ask, 'Where were you born and where are you going, and for how long?' Occasionally further questions will be asked. Visitor status permits nothing more than travel within Canada; if the visitor works, or tries to attend school, he can be deported. Students cannot be extradited or deported for violating Selective Service laws. Americans who want to go to school in Canada must apply for student status. There are two requirements. First, a letter of acceptance from the school; second, proof that the student will not become a public charge. Students can now apply for immigrant status from within Canada. Their chances are best upon graduation. Students can work if this does not interfere with their studies.

How to apply. These are the four most common ways:

- (1) By nomination. A person who has a close relative who is a Canadian citizen or landed immigrant living in Canada is admitted easily. The sponsoring relative must submit the application and state that he is willing and able to provide care and maintenance until the immigrant is successfully established.
- (2) By mail from outside Canada. An application form can be obtained from a Canadian consulate in the U.S. or by writing the Immigration Division of the Department of Manpower and Immigration, Ottawa 2, Ontario. The application is then submitted to the Canadian regional office closest to the place where the applicant wished to settle. If both the application and medical are approved, an applicant is sent a 'Medical Certificate Let-

The factors to be used in assessing applicants, and the units each factor is worth, are excerpted here from the new Regulations:

- (a) Education and training, 20 units. One unit for successfully completed year of formal education and for each year of professional, vocational, trades training, or apprenticeship.
- (b) Personal assessment, 15 units. Adaptability, motivation, initiative, resourcefulness and other similar qualities to be assessed during an interview with Immigration officer.
- (c) Occupational demand, 15 units. On the basis of information gathered by Immigration on employment opportunities in Canada, units to be assessed according to demand for the occupation the applicant will follow in Canada.
- (d) Occupational skill, 10 units. To be assessed according to the highest skill possessed by the applicant, irrespective of the occupation the applicant will follow in Canada.
- (e) Age, 10 units. Ten units if the applicant is between 18 and 35 years of age, but one unit to be deducted for each year of age over 35.
- (f) Arranged employment, 10 units. Ten units if the applicant has arranged definite employment in Canada which offers reasonable prospects of continuity. (These points are not given if application is made in Canada; but offers obtained while visiting are counted at the border.)
- (g) Knowledge of French and English, 10 units. Five units for each language the applicant reads, writes and speaks fluently; some units for an imprecise knowledge of either language.
- (h) Relative, 5 units. Where the applicant has a relative in Canada who is unprepared or unable to sponsor him.
- (i) Employment opportunities in the area of destination, 5 units. A maximum of five units if the applicant intends to go to an area in Canada where there is a very strong general demand for labor, none if the demand is less strong. (Demand in Toronto is usually strong.)

The landed immigrant application form. There is a new application. Most of the questions repeat or are similar to the questions on the old form, but 'Why do you wish to migrate?' has been dropped, as have questions on religion and ethnic origin. Two passport photos and as much documentation as possible should accompany the form. These are important questions:

--How much money will you have on arrival? You should have enough to live on until your first paycheck. \$200 is an adequate minimum with extensive work experience or job offer.

# FREEDOM

ter of Pre-Examination.' When he presents this at the border he will become a landed immigrant. If a person does not enter Canada within six months of being approved, then he must re-apply. There are some drawback to applying by mail. The procedure is lengthy--two months at least, possibly as long as six, depending in part on the applicant's qualifications. Some consulates are staffed by Canadians who have become 'Americanized' and count your draft status against you.

(3) In person from within Canada. Visitors and students can now apply for immigrant status from within Canada. Applying from within usually takes from six weeks to three months at most, but the applicant is not given point credit for a job offer and is not allowed to work until his application has been accepted. School transcripts, letters from former employers, and apprenticeship or trade certificates (if applicable) are required from within.

(4) In person at the border. Most Americans will apply directly at the border, or will look for work in Canada as visitors and then go back to a border point to apply. Achieving immigrant status depends partly upon the impression one makes on the interviewing officer (the application form should be filled out beforehand). The applicant must appear clean-cut, self-confident, and stable. If he is accepted he will be given 'landed immigrant status--pending medical' and must take a medical in Canada within 10 days. In the meantime he can work.

There is one special problem. Several of the border officers have been Americanized. Avoid Detroit, Lake Champlain, and Vancouver and Toronto airports.

The 'point' system. On October 1, 1967 a series of new Immigration Regulations went into effect. The purpose of the new Regulations is to achieve objectivity in the selection process. Applicants now qualify for immigrant status if they can compile 50 out of 160 'assessment units.'

'The new Immigration Regulations,' according to Immigration Minister Jean Marchand, 'spell out for the first time the principles involved in selection of immigrants. Whereas in the past an individual would have been rejected on account of a single factor, the new Regulations use a combination of factors in such a way that some of them may compensate for relatively low qualifications in other factors.'

--Name and address of person in Canada willing to assist. It is not necessary to have this address, but your chances will improve if you do. If you know no one in Canada, write; we'll send you on request the name and address of an adult Canadian genuinely willing to assist.

--'Since my 18th birthday, I have been (or still am) a member of, or associated with, the following political, social, youth, student, and vocational organizations:' There is no reason to believe that anyone connected with American student radicalism would be refused. Canada is a different country.

Prohibited classes. These cannot come: (1) 'Persons concerning whom there are reasonable grounds for believing they are likely to engage in or advocate subversion.' (2) Anyone convicted on narcotics (including marijuana) charges. (3) 'Persons who have been convicted or admit having committed any crime involving moral turpitude.' (4) Prostitutes, homosexuals, mentally or physically defective individuals, and persons 'who are... or are likely to become public charges.' Applicants who may fall into a prohibited class should consult their lawyers.

Travel from Canada. After the immigrant is drafted he'll probably never be able to return to the U.S. without facing up to five years in prison. Renouncing U.S. citizenship may be a way out, write us for details. As a landed immigrant one can travel on an American passport, but remember that you can be extradited from certain countries (not England) for breaking the draft laws. A Canadian passport will permit the naturalized draft resister to travel anywhere, including countries 'off-limits' to Americans.

The Anti-Draft Programme. This leaflet is a greatly condensed version of ESCAPE FROM FREEDOM, a comprehensive pamphlet on immigration to Canada. Single copies are 10¢. The pamphlet, further information on many aspects of immigration and Canadian life, and assistance are available from the TORONTO ANTI-DRAFT PROGRAMME, 209 Yonge St., Suite 15, Toronto 12, Ontario. Phone: (416) 461-0241. Immigrants heading west should contact the Vancouver Committee to Aid War Objectors, Box 4231, Vancouver 9, British Columbia. Phone: (604) 738-4612.





# BLACK THINGS: SHADES & VISIONS

I remember when I first became curious about race; my grandmother told me about black cookies and how George Washington Carver was overdone. Negroes were just like us, only different; George Washington Carver, as I said, was overdone; and there was this difference...

You cannot be a Muslim, hold California office too;  
You cannot be a Muslim, hold California office too;  
Might wake up tired of acting, might look for something  
else to do.... Stepan Fetchit Tissue Fatigue Blues

The essence of racial identity is projected vision: first the Negro accepted the vision of the white master race and it still influences a part of his head, though in a negative sense. Then the liberals constructed environmental apologies, pointing to the white racist in reassuring contrast; until one day a group of black people were looking at the liberals withering on the patio...and Black began to appear less and less like cultural deprivation, and more and more like an inalienable right--maybe the only secure one.

I'm far too white to understand racial identity except in mechanical terms, or as a sort of distorted projective test: blues about being black and on a chain gang can function as a sort of artificial filter to articulate the formlessness of my own bad-head until I can find some kind of catharsis. For white Americans, black people are the ultimate free form ad hoc symbol.

Stokeley Carmichael and Aunt Jemima were invented by a public, non-purient version of the dark, private process which created Lena Horne. Take an incoherent glandular/archtypal image, slap a black photograph over it, and you've created an idiom that puts the whole world back into focus; before you know it, you've hammered out a political platform, stuffed your giant panda with pancakes and had--goodness gracious, talk about wet dreams!

Meanwhile black people are also busy trying on black identities--gonna stomp all over: a. Norman Mailer, b. the executive washroom, c. Detroit, d. other, in a combination rat control and psychic reclamation program. If my identity is not defined by what you say I am, then it must be defined by what I say I am. An example: Since the conditions on the Mississippi chain-gangs have improved, Alan Lomax discovered that where prisoners once knew over fifty songs, now they know only maybe three Muhammad Ali discovered that he had no use whatsoever for white people.

James Brown had a black vision, and changes suits seventeen times a day; Bloomfield, Goldberg, Siegal, Schwall and Butterfield had a black vision, escaped from some strange Brooklyn dental clinic, and swam up and down the Greater Chicago Sewage System learning to play blues. Hearst saw smoke rising from a couple of thousand slum buildings and had a black vision of ghetto violence. The people in the ghettos had been noticing violence for some time, and had a black hallucination about destroyed property being less important than destroyed humans. The Muslims had a dignified vision of black and gave up smoking, crime, drinking, fornication and minishirts. A bunch of British children of working class families had a black vision and gave up the Protestant Reformation.

Our leaders are men of vision--perception is a hallucinogenic, and it is a genetic hallucination which ensures that nothing substantial will be done about the ghetto for another thirty years. Close your eyes very tight, press the heels of your hands against your eyelids, and maybe you can see the black response.



\*note:  
**Richard Talvey** WROTE  
THE MUSIC FOR DUBIOUS LOV-  
ER BLUES, PUBLISHED SEV-  
ERAL ISSUES AGO.



I WILL BE PLAYING RECORDS ON MY VERY OWN SUNDAY NIGHT SHOW, STARTING AT 10:30 AND ENDING WHEN I DON'T WANT TO HEAR ANY MORE MUSIC, ON KRAB 107.7 ON YOUR FM DIAL. pong ping poink poong



## what is meditation

There are three phases of meditation which, when perfected all bring direct experience of Ultimate reality. These are called Dharna, Dhyana and Samadhi. Dharna is concentration or focusing the attention on a particular object of meditation. Dhyana is the state of experiencing the thing meditated upon. Samadhi is the state of identity or oneness with the thing meditated upon, that is, the condition in which the knower and the object known become one. The combination of all three of these processes is called Samyama. Samyama is the state of Meditation in which Dharna, Dhyana and Samadhi are all operating simultaneously.

All beginners and even most experienced meditators to a greater or lesser degree, experience difficulties in meditation caused by various thoughts, emotions and sensory perceptions which take the attention away from the thing being meditated upon and interrupt the continuous flow of concentration. It sometimes seems that the more we fight these distractions and try to overcome them, the more they bother us. The more we fight distractions the more the process of fighting them itself becomes a distraction. To overcome distractions we must stop thinking about them and also stop thinking about not thinking about them. This can only be accomplished by bringing the attention back to the original process of meditation. If the attention wanders again, simply bring it back to the thing being meditated upon whether that is a sound current, watching the breath, the light in the head, or any of the other meditation techniques mentioned. Keep bringing the attention back as many times as is necessary to make it stay on the topic of meditation. This is the first method.

The second method, which is especially useful when meditating on the I AM principle, is to place the attention on that consciousness in you which is experiencing the distracting thoughts, emotions and perceptions. By this means the attention is directed back to its source in Pure Consciousness.

The third method is to suspend the breathing process. This gives the attention a new process to dwell on thus removing the attention from the distractions. There is also a connection between the psychological state and the breathing pattern. By suspending the breathing for a time, distracting modifications of the mind are also suspended.

If these methods are faithfully applied whenever distractions present themselves you will be able to overcome distractions in meditation and attain deeper states.

## observing the breath

The rhythm of man's breathing is the regulator of the flow of pranic forces within his being. There is a form of meditation which has excellent results in quieting the mind and sensitizing the whole body to the awareness of the vibration of spiritual energy. This technique simply consists in observing the process of your breathing without trying to change it or interfere with it in any way. This practice eliminates distractions of the mind, quiets the emotions and puts the meditator in tune with the inner rhythms and flow of pranic forces within the body.

As you intently observe the rhythm of the breathing process without trying to change it in any way, you will notice that the breathing naturally tends to become more slow and rhythmic until it seems to stop in a steady state of complete relaxation here you neither breathe in or breathe out. You will feel that you are increasingly breathing light and energy through every pore of your body. All restless activities of the emotions and mind will come to a stand still and you will feel yourself resting or suspended in the presence of pure light and consciousness. Do not be afraid of this state as it will regenerate the entire body, vitality, emotions and mind. Your whole personality nature will be purified and flooded by the light of the Supreme. The body will automatically breathe again when the cells demand more oxygen. This period of rest and quietude is the suspension in the ocean of Prana.

## sound current meditation

Go to a quiet place where you will not be disturbed and sit in a comfortable meditation posture. Close your eyes and listen in the center of your head with full attention for whatever sounds present themselves. Gradually, with practiced concentration, you will begin to hear a steady sound within the head. It may sound like the roaring of a river, like a low hum, like the roll of thunder, or like a high pitched note of an organ. Keep your attention steadily on

the highest pitch that you can hear. In the beginning the sound may seem to be heard in the right or the left ear. (It should never be listened to in the left ear, however, since this will lead to destructive psychological consequences.) With practice the sound should be centralized in the center of the brain and expanded until it successively includes the whole head, the whole body, the surrounding space and ultimately the whole universe. This sound is perceived directly by the brain and the subtle bodies, and does not come through the physical sense organ of the ears.

By placing your concentration on the sound current you will direct your individual consciousness back to its source in omnipresent cosmic consciousness, creating a complete circuit from cosmic supreme existence, through your personal instrumentality of the subtle bodies back to God or Cosmic Consciousness. The flow of the consciousness through the meditator floods the subtle bodies with light and brings about an automatic burning or transmutation of destructive karmic tendencies within the subtle bodies.

Meditation on the sound current is considered one of the highest forms of meditation and it should be practiced by every serious student of Yoga. This form of meditation is directly related to the highest chakra the Sahasraram of Thousand-petaled Lotus at the top of the head.

The sound current or Nadam is the language of Consciousness. The more you practice meditation on the sound current the more your mind will be filled with direct intuitive knowledge of truth. This knowledge will manifest as an instantaneous pure concept or knowing which can later be encoded into language for the sake of communicating it to other people.

## meditation on the light in the head

The Third Eye Center, which is also called the Agna Chakra, is located on the forehead and its root is in the pituitary gland which is in back of the root of the nose or in back of the joint just above the bridge of the nose in the center of the forehead. By concentrating your full attention on this point, you will begin to see a light radiating out through your field of vision from within the head. This light will be faint and flickering at first, but by continued concentration on it, it will grow in steadiness and include the whole body and the space around you. By this practice, the capacity for spiritual vision is developed. The subtle bodies are flooded with light and are purified by that light.

To practice this form of meditation, close your eyes, concentrate on the point in back of the bridge of the nose. While observing your inner field of vision, the light will begin as a point of illumination, which will expand until it includes the entire visual field and little or no empty (black) space is left. With ever increasing absorption in concentration you should observe this field of light and pierce through the center of it with your attention brought to a single point within the center of the visual field. A more intense light on a higher plane of vibration will then burst out from this point and fill the entire visual field again. By repeating this process over and over you will go through veil after veil and experience higher and higher places of vibration, until your being is flooded with the light of God Consciousness.

In the course of this practice you may begin to see the workings of various Chakras of the body, you may see geometrical patterns, thought forms, yantras, scenery, visual memories and other visual phenomenon. This is the contents of the subtle bodies revealing themselves to your awakened spiritual vision. When this faculty of internal vision is highly developed, you will be able to move this visual point of observation to any place within the body or outside the body to which you direct your attention and see exactly what is happening there on whatever rate of vibration you are perceiving. By adjusting the rate of vibration and the point to which the attention is directed, ultimately anything in the universe, on whatever plane of manifestation it exists, can be seen.

## meditation on chakras

By focusing the attention on any one of the seven chakras within the human body, the flow of energy in that chakra is increased and the physical functions associated with that chakra is increased and the physical functions associated with that chakra are intensified in their activity. This is the inevitable working of the law that wherever attention or consciousness is founded, energy is manifested at that same location as the lower overtone activities of that energy. Consciousness generates energy wherever consciousness is concentrated.

1. Meditation on the Sahasraram chakra in the top of the head or the cerebral cortex, which is also called the Thousand-petaled Lotus, will stimulate those brain activities which the cerebral cortex controls, namely those of higher intuition. The individual self is united with the cosmic self through the activity of this highest chakra which is over ambassador to the infinity of God Consciousness. The activity of will and the sense of pure existence, or I AM, will be increased. This is also the chakra which is particularly associated with the sound current or Nadam and therefore the faculty of clairaudience will be stimulated by meditation on this chakra. The activities of the pineal gland will also be increased. This will make the body more sensitive and receptive to spirituality, it is the doorway to the Infinite.

2. By meditation on the Agna Chakra, which is located on the forehead and related to the pituitary gland and the subcortical areas of the brain, the personality structure is integrated and brought under the control of the will. The light in the head is manifested and the faculty of spiritual sight is developed. The activities of the pituitary gland is stimulated. The hormone which the pituitary gland secretes regulates the other glands in the body, the thyroid, adrenal glands, gonads or sex glands as well as other glandular functions. When the pituitary gland functions fully, the entire glandular system of the body is brought into harmonious balance. When the activity of the Agna Chakra or Third Eye center is awakened the entire body is flooded with light and man is able to see more clearly the spiritual path ahead.

## vishuda chakra

3. Meditation on the throat or Vishuda Chakra stimulates the thyroid gland and increases the spiritual creative vibratory power of the spoken word. The faculty of speech is made more powerful, clear, precise, and meaningful. The artistic and creative faculties of the individual are also stimulated. The throat chakra is intimately related to the practice of Mantra Yoga, the process in which the divine fiat is spoken through man's instrumentality.

4. Meditation on the Heart Chakra stimulates the higher emotions and develops the faculty of Clairsentience, or divine sense of touch whereby you can feel the presence of any object or energy force anywhere in space, within the body or outside of it. Meditation on the heart center floods the subtle bodies with divine love and makes one aware of the flow or pranic forces within the body.

5. Meditation on the Manipura or Solar Plexus chakras will increase the physical etheric magnetism of the individual and will stimulate the metabolic or digestive process. This chakra is related to the astral and emotional levels of vibration. Improper meditation on it can stimulate lower psychic and emotional tendencies. Meditation on the three lowest chakras of the body, namely the Manipura or solar plexus chakra, the Swadhisthana chakra or sacral center, and the Muladara chakra or center at the base of the spine, should be done under the direct guidance of an expert teacher, after the student has achieved a certain degree of inner purification and Yogic control.

## sexual chakras

Otherwise concentration on these chakras below the diaphragm can arouse lower emotional and sexual tendencies which an unprepared person would be unable to cope with. Meditation on the Shasraram, Agna Chakra, and Heart center are the safest and most worthwhile procedures since these centers are the most directly related to the spiritual aspects of man's nature. Meditation on the lower chakras by an unprepared person can lay one open to the influences of undesirable or evil psychic forces.

6. Meditation on the Sacral Center or Swadhisthana Chakra by a properly prepared and instructed Yogi can give control over the sexual forces in the body and increase the physical vitality.

7. Meditation on the Muladara Chakra at the base of the spine arouses the Kundalini force which can then be raised up through the spinal cord or central nervous system called Shushumna to the Shaasraram. This process vivifies and stimulates all the chakras and greatly influences the regenerative and spiritual power of the Yogi who is successful in properly raising the Kundalini fire. These are matters of advanced Yoga practice and should not concern the beginner.

## last thoughts

Always be careful to make the last thought in your mind before you go to sleep a positive and spiritually uplifting one. Since this is the last thought to go into the unconscious mind before sleep it acts as a very powerful suggestion, which will continue all night in the deeper levels of mind, while you sleep. Likewise, when you awake in the morning start your day off with a brief period of meditation and then proceed into your day's activities, operating from the higher level consciousness established in your meditation upon awakening. To facilitate this process, it is often good to read a few pages out of some sacred book or to go through a few mantras either mentally or audibly.

For all people with the exception of high adepts and masters, sleep is a necessary process to regenerate the body and to re-establish equilibrium in the emotional and mental bodies. The principle of consciousness never sleeps, not even in the deepest states of dreamless sleep. If you doubt the truth of this statement, consider that upon arising in the morning you are able to say "I enjoyed deep dreamless sleep." Consciousness had to be awake in order to experience that deep dreamless sleep and thus enable you to say in the morning that you slept soundly. By remaining in the state where consciousness is aware of itself, you can remain in full conscious awareness even while the body rests and all emotional and mental activity is at a stand still. This kind of sleep becomes a meditation.

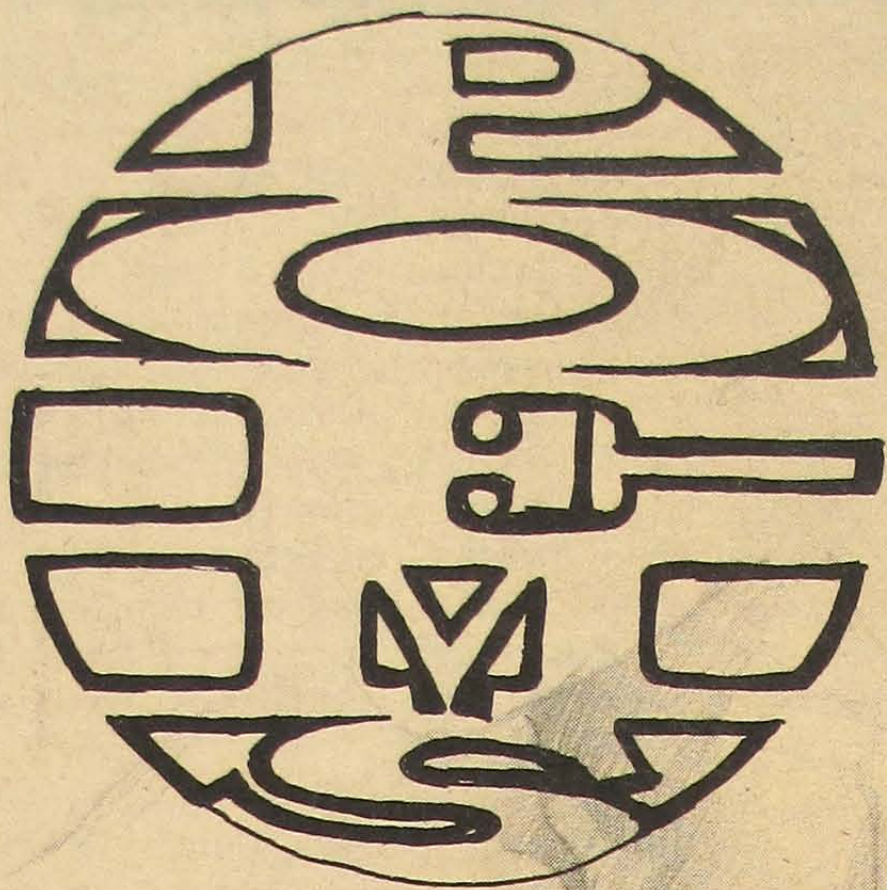
The point in time just before falling asleep at night and just before waking up in the morning are especially valuable and significant. At these times you are still consciously self aware but the activities of the mind and emotions are still held in abeyance. Because you are conscious, but the attention is unoccupied with any particular thought or perception, you are able to receive intuitive impressions, coming from the higher levels of spiritual consciousness. This state is very much akin to the states achieved in meditation. You should try to make these periods between waking and sleeping longer and longer until it includes the entire time during which you sleep. reprinted from LOS ANGELES ORACLE

# "CLOSE YOUR EYES AND LISTEN TO THE CENTER OF YOUR HEAD"

(reprint from L.A. Oracle)

by  
Sri Narayana





## Love Song

Orpheus played a lyre  
didn't blow the flute  
Cause he had to sing his songs  
and celebrate the sun  
(Helius later named Apollo)  
all the way from Akhenaton's Egypt

Was it a mistake  
the going down for Euridice  
charming Charon / Cerberus  
the three Judges of the Dead  
and old Hades himself  
to turn her loose

Ascending toward the sun  
Was it a mistake  
looking back  
a longing  
the heart's way

a spiral trip  
the love music  
Helix at the center  
of the whole works  
we're in  
a super density at the core  
of chromosomes and galaxies  
converging  
successive births  
surround the dying transformations  
this energy life stuff going on and on  
passed thru the center  
of birth and death

Arising on this spiral journey  
into light  
from the Kingdom of the Dead  
Love singing the way to seeing  
Heaven opened up  
ascending into God-Head  
from the dark beginning-ending  
past all dying  
we come and go

-Paul Sawyer

## The Death of an Eagle

He spent his early years  
on a branch of Glory's tree  
and never left his perch-  
but had his life  
ready-made of porcelain plastic steel and bread.

His wings clipped  
his legs banded  
his name announced  
so that all might be made aware of what he was.  
And when he felt,  
he felt according to the laws  
set down by his hooded forefathers-  
and he was not allowed to cry.

Brother Eagle,  
plucked by misguided children  
and hunted by their parents,  
knew nothing but the depressing art of being a symbol.  
Let us kill him!

For after all, what are we  
but the black-garbed executioners  
of his master's desire?

Let him die a slow, mediocre death-

Drop by drop  
feather after feather  
until for all intelligible purposes  
he is one with the tree  
(like dripping, adhering wax to its mother candle.)

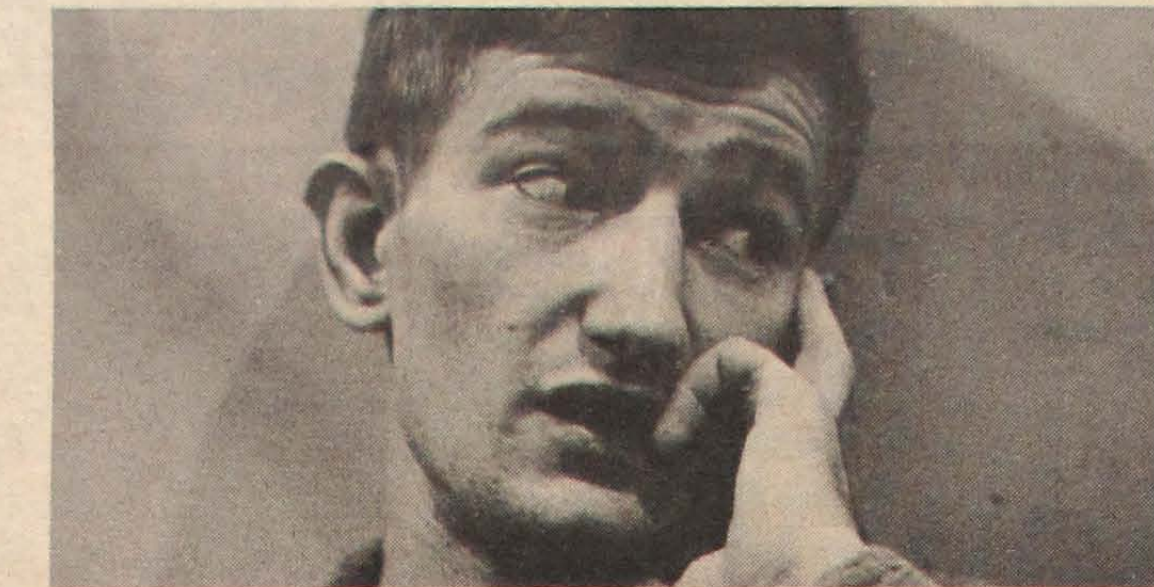
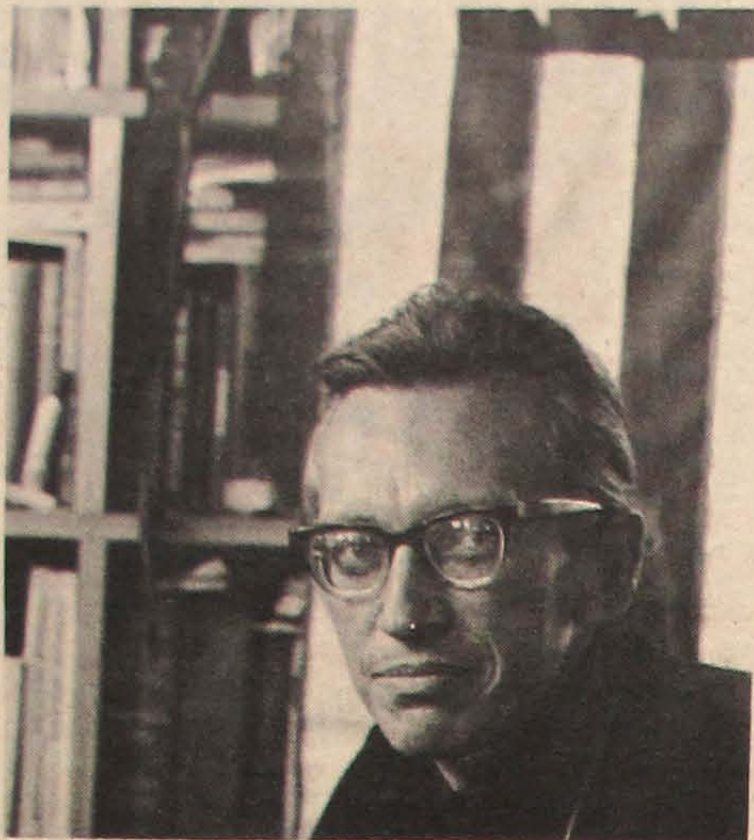
Awareness of what he could have been  
leaves that after-vomit taste  
between our tongues and palates,  
while our palms itch to do the job  
and do it well.

Kill the eagle.  
Kill the dove.  
Kill the sparrow and the hen.  
Kill the all of everything  
and leave nothing,  
but you and me and all the other helpless men.

-Mike Turnsen







## TURNER PART TWO

Iverson

Kafka smiles and the trial goes on. The eleventh thru the thirteenth: three days in which to judge a man. One man? A score or more are on trial: judge, prosecutor, counsel for the defense, the witnesses, the police, a Quaker, a pacifist, a couple of anarchists, a good citizen; the times themselves are on trial, the nature of the state, war, the protest movements, patriotism and the common man, in the persons of the jury.

It is the second flag-burning trial of Floyd Wayne Turner, Jr., being heard in Superior Court, Judge Bradford presiding. Fragile and alert, bird like, the judge surveys the court with unblinking eyes; impartial and uninvolved, he confines himself to explaining legal points to the jury and ruling briefly and concisely on motions, all in all a model of judicial probity, competent and un-inspired.

The first day is consumed in hearing motions and in jury selection. The charge is too vague and the prosecution is granted a recess in which to rewrite it. The jury panel is brought in and the selection of jurors drags on until 4 in the afternoon. Twelve good men (and women) and true swear to try the defendant without prejudice and upon the merits of the evidence and to render a true verdict.

On the next morning the prosecution opens its case. It is the rerun of a bad tape. Chief witness for the prosecution and their only eyewitness is Louis Scott, an apartment-house manager, upright and unctious, a pious man who peers at his neighbors with binoculars, a solid citizen, a responsible man given to calling the police. He will testify that he watched thru field glasses while Floyd Turner assisted in burning a flag in front of CAMP headquarters on the night of the twelfth of May 6 months before. Two police officers who had arrested Turner on previous occasions will testify that earlier on the same evening they saw Turner dragging behind him on the lawn in front of CAMP what appeared to be an American flag. Several cops and one newspaper photographer will testify that they heard Turner brag a week after the event that he had burnt a flag last week and would burn another in the near future. This is the case for the State. This and patriotic bigotry. This and the bizarre character of the defendant and the outre quality of many of the witnesses for the defense.

The trial is an essay in non-communication. Almost all of the witnesses for the defense come from the strange world of protest movements and nonestablishment politics, hipsterism and pacifism. For the juror--the effect must have been much the same as if he had been plucked from his home and dropped into the middle of the Mad Hatter's tea party and then asked to make judgment. Nothing in his experience had prepared him for it.

## PIANO-SMASH

Consider the party at which the flag-burning took place. Here is James Halpin's description of it in the now famous Seattle Magazine article. "it was one of the most unusual social events in years, for attending it were people of every political and philosophical viewpoint--hippies passing out flowers and strawberries, Republicans, Democrats, Socialists, Black Power advocates and peaceniks." One of the most memorable events of the evening and one constantly referred to by the witnesses for the defense, was the destruction of a piano, intended to symbolize the wanton and senseless violence of the world. Several of the witnesses for the defense, contradicting the testimony of the respectable Mr. Scott and, in effect, that of the property protectors in blue, are piano-smashers, and a man who smashes a piano obviously is no respecter of the proprieties.

Of the two principal witnesses who appear for the defense--the two people who state under oath that they, not Floyd Turner, burned the American flag on that memorable May night, thereby opening the road for their own King County trial--one, Mike Travers, is a graduate student at the Uni-

(Photos/ F. Denman --SEATTLE MAG.)

Turner

versity of Washington and an ardent draft resister and the other, Stan Iverson, is a forty-year-old self-educated cab driver, former Communist and declared Anarchist. Both are articulate.

Under questioning Mike states that he associates the flag with militarism and war and wants no part of either. His statement is impressive and forceful--if you are sympathetic. If you are hostile I suppose it sounds like dangerous nonsense.

I tell the court that I am an anarchist, that I am an enemy of the state, that I do not feel bound to obey all laws, that there is at least one law that I frequently violate, that I burned the flag to ridicule flag fetishism, and that I also associate the flag with narrow nationalism, militarism and war.

At this point in the trial three people have testified that they were direct participants in the flag-burning--Travers, Iverson, and the mysterious dark stranger of the Seattle Mag. article, Cruz--and that Turner was not present and not involved. A number of other witnesses have placed Turner at a different place at the time of the flag incident.

Now comes the question of the character of the defendant, Floyd Wayne Turner, Jr., of malformed imagination and, to say the least, an elusive sense of reality. "Doukhobor" he is called on some parts of Skid Road, and Doukhobor he regards himself. Nervous, exhibitionistic, individualistic, he loves demonstrations. In these, the unhappy and lonely child that is Floyd Turner can play a role. The little dishwasher and quasi-literate laborer can rise above the conditions of his life. He can bid defiance to the impersonal forces which have fallen athwart his life with such crushing force. No demonstrator is more daring than he. All eyes rivet on him as he unfurls a Viet Cong flag, or threatens to take off all his clothes, Doukhobor-fashion, against the menace of the police. And there are always the police. Floyd attracts them like a magnet iron filings.

Floyd lies. He lies habitually and indiscriminately. He lies to such an extent that it is a very real question as to whether he understands the difference between the true and the false in the ordinary sense of those words. Perhaps fictionalize would be a better word for it, for his vision is romantic and his reality far from romantic, and he wanders between the two like a soul lost in limbo. And then there is this: if all of your life you have been so far toward the bottom of the heap that most of your existence has been rain of invisible kicks emanating from forces that you do not so much understand as feel, the lie is one of your few defenses. You lie habitually and as a reflex. All really oppressed peoples have developed fantastic liars.

Comes then Louise Crowley to the stand. A one-time student of anthropology, very bright and enormously able, an anarchist, all of her life rebellious and compassionate, she collects strays, human and animal, mammalian and reptilian like an institution for the preservation of unwanted life. The core of her testimony concerns the character of the strangely alienated and inchoate personality that is Turner. When she first met him four years ago he was totally illiterate and had a speaking vocabulary of about two hundred words. She and George taught him to read and write. (How well can he read--how much can he understand? That's hard to say. Well, could he fill out a job application form? Probably not without help.) The attempts to develop a picture for the jury of what Floyd Turner is actually like. They listen impassively.

## DEFENSE

In a daring maneuver the defense puts Turner himself in the witness chair. No one, including his attorneys, can predict what Floyd will say or do once on the stand. It is an effort to show by demonstration what little credence can be placed on any vainglorious brag he may have during those weeks in May when there was a rash of flag burning across the nation, conservatives were vociferously denouncing the desecrations, and Congress was busy drafting an act to penalize the desecrators. Flag-burning seemed quite the thing for a way-out demonstrator and if you hadn't burned one you might at least say that you did or that you were going to. In putting

Iverson

## STAN IVERSON

Floyd on the stand a great deal will depend on the perception and insight of the jurors. Perhaps too much.

Turner is sworn. Burton guides him gently thru some of the story of his experiences in Seattle, since his first arrival here during the World's Fair, and his relations with the Crowleys, and then, what organizations do you belong to, Floyd? F.: some civil rights organizations, CORE, SNCC, the NAACP and some others like SDS and UDM. I've put out leaflets for them. Burton: Are you a member of these organizations, Floyd? F.: Well, no, but I've put out leaflets for them and I know some of the leaders. Burton: What does CORE stand for, Floyd? F.: I don't know. Burton: Do you know what SNCC means? F.: No, but I know what NAACP means, National Association for Colored People. And he doesn't know what SDS and UDM stand for either. The questioning continues, developing a picture of Floyd Turner's prejudices, his sympathies, his ignorance and his knowledgability. At times it is faintly funny, at times a little pathetic, and sometimes embarrassing.

Now Burton says, You heard the testimony of the officers, Floyd. I want you to think very carefully; Did you ever tell anyone that you had burned a flag or that you were going to burn a flag? Floyd, overemphatically: I never told no one nothing of that sort. Burton dwells on the question. Floyd insists that he never told anyone that he had burned a flag but that he had used some big words, some political words, some words he didn't understand but he never, never said that he had burned a flag or was going to burn a flag.

The prosecutor for Carroll's office sums up. He dwells upon the prosecution testimony. Mr. Scott is a respectable man and he saw a flag burned by Floyd Turner. Such a man has no interest in lying. The police officers are sworn upholders of the law, trained men. They know Turner. There can be no question but that they are telling the truth. Against this you have the testimony of the defense witnesses, some of whom admit their willingness to break laws.

Burton summarizes for the defense. He dwells but briefly upon questions of fact. The testimony would seem to establish the facts pretty well. He will not insult the intelligence of the jurors by recapitulating the testimony. Possibly he should have. He speaks of the act of flag-burning, of the intrinsic harmlessness of it, of the right to express one's self--freedom of expression arguments.

## REBUTTAL

In the rebuttal the prosecutor strikes a new and strident tone. The flag does not just stand for war and militarism. It stands for country and justice. It is on display in this very courtroom as a symbol of the American processes of justice. There can be no doubt that sometime in the course of the evening of May the twelfth Floyd Turner burned an American flag. The defense says that the prosecution has been unable to produce a single witness from the party who saw Floyd Turner burn a flag. There is too much disloyalty being expressed in the nation. Turner is the kind of person who would burn a flag. He undoubtedly did burn a flag. He should be convicted.

One hour and fifteen minutes after the jury is sent out to deliberate it returns a verdict of guilty.

American justice has been tested and has faltered, possibly failed. The jurors have been wanting in their humanity--the human duty. The country prosecutor's, Mr. Carroll's, office has been saved political embarrassment. Floyd continues to be the victim of judicial as well as social injustice.

His trial will continue. His case will be appealed; the constitutional question will be raised. It is one trial in a life of trials.

Franz Kafka smiles.



## 14

(cont. page 15)

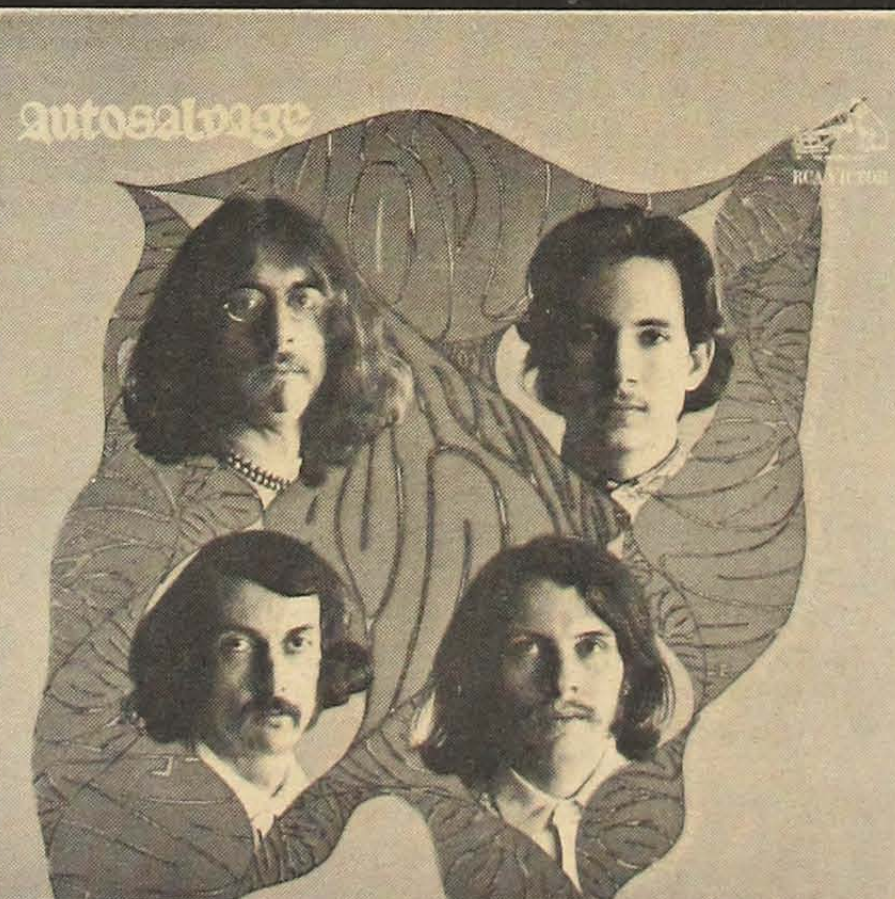


# RCA

# VICTOR



# BURTON



# AUTOSALVAGE



# LOVECRAFT

NOW  
AT

# WAREHOUSE

421 PIKE

OF MUSIC

**NOW AVAILABLE AT WAREHOUSE OF MUSIC**

(No se), jo**e** b**ir**l r**h**yth**m** b**o**ne**s**, h**u**m-a-zoo, b**l**ue**s** h**ar**p a**c**d**g**

jew s **h**arp, **b**ruce jaw **h**arp **h**umanatone



# 15 THE ENSEMBLE



**WHO THE HELL IS CONRAD ROCKS?**  
 Psychedelic moviemaker par excellence.

**CHAPPAQUA**  
 (UNDERGROUND)

portraying their responses to a nude hippy happening (left to the imagination, in the off stage of the audiences mind.) Another scene evolves haphazardly from The Reconstruction through various racial and sentimental antiwar themes, into an inflated trite pseudo climax, and out by way of a beautiful scene between a lecherous employer and a nervous, always-talking pantie wetting prospective secretary.

The Improvisations use the formula popular with Elaine May and Mike Nicols. The audience suggest first and last lines. The cast confers, Meador hands out roles. The first line is given and what evolves is up to the actors. This format is challenging and the Ensemble company invented several scenes that were exciting and bizarre. Given the lines "Matter does not exist" and "I didn't think that it would go this far" the actors became a man and woman on a clock face circling each other, pursuing each other, avoiding, confronting, questioning, testing, ending with the man in the center withdrawn behind a mask, the woman screaming, "I didn't think..." Some of the other scenes: a Negro woman and child, the newly-weds arrive, the slob and bitchy wife, Hippy Harrys Kiddy show, some are genuinely funny, some become tedious and belabored for a moment, then blossom into unique, exciting creations.

The last scene is the quiet, powerfully sentimental meeting of a clown and a world weary woman. An exacting pantomime carried off by Meador's sense of timing and a precise body control reminiscent of the techniques of Japanese Noh theater.

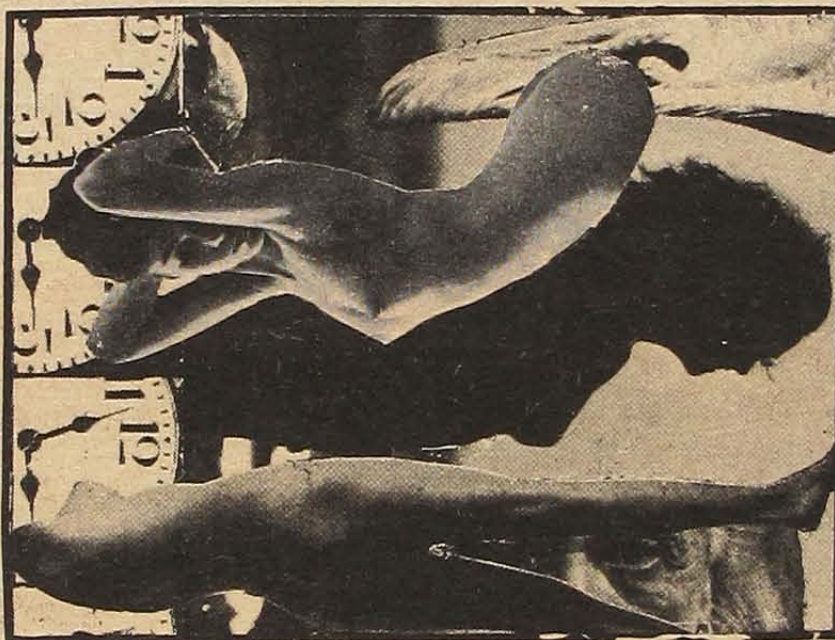
One of the major concerns of modern theater has been the "distance" between the audience and the dramatic action be it spatial or ambietn. Stage designers have wracked their architectonic brains in an effort to eliminate the weight proscenium frame and environmentalize standard theaters, resulting in huge vaulting stages with varieties of wierd thrusts and levels. Directors have staged plays with scenes calling for the actors to run amidst the audience, touch them, yell at them, enter from behind and die in the aisles. Oddly enough, the most exciting play of this year (Marat-Sade directed by Peter Brook) avoided these self-conscious tricks and took full advantage of the audience-actor separation inherent in any stage performance by literally barring the audience from the stage and caging the actors.

In an effort to free theaterical events from the highly structured unified program of a written play, some groups, principally The Living Theatre and the Actors Workshop, compose plays with taperecorders. Scenes and sketches are developed extemporaneously, charactitures are formed, roles assumed, dropped, comic skits evolve on their own with no direction. The actors then go over the tapes developing the best moments hoping to somehow recreate on stage the spontaneity of their improvisations. Viet Rock by Meagon Terry was constructed in this manner. This method leaves the actor free from predetermined lines as such, and if the actors are exceptionally quick and sensitive to changes it can lead to tremendously alive electric performances. However, it too often degen-

erates into nervous repetitive rapping or to sense without dramatic tension or interest. What seems exciting when created on the spot becomes incredibly weak and uninteresting when performed night after night.

The Ensemble Theater, working with little more than an oddly shaped rectangular room and a surplus of enthusiasim guided by Dale Meador, manages to bridge the gap between the audience and the actor much more successfully than all the well-financed efforts of the Rep or the Off Center. One sign of this: that the audience does not quite know when each scene has ended and when they should applaud. Many scenes are followed by that painful silence as everyone wonders if the silence is part of the experience and only a fool would applaude. On the whole this contact with the audience is accomplished by the intimate structures of the theatre and the deft timing of Meador's direction.

The present production at the Ensemble consists of scenes worked up previously by the company and presented with a minimal amount of free development on stage. The first scene is a showcase for Meador as he plays almost the entire town of Benefit Ala,



Andre Robbe-Grillet, French neorealist, author of "The Last Year at Marienbad" has written a murder mystery ignoring all subjective emotional factors, reproducing them by hyperconscious manipulation of details. Andre Robbe-Grillet, French neorealist, author of "The Voyeur" has written a murder mystery ignoring all demands of the real space time continuum, replacing it with the hallucinated hyperemotional adrenaline time of pure fright. Andre Robbe-Grillet-, Oriental sensualist, author of "The Dog on a Leash", has written a fetishist manual, duplicating the morphine haze of an addict/pornographer strung out, isolated dreaming in Macao. Andre Robbe-Grillet, Andalusian dog, author of "Naked Chinese Girl with a Naked Needle In Her Arm Lying On A Rented Bed In Hong Kong Appears In An Illustrated Swiss Anti-Drug Leaflet And Kills The Addict Experimenter With A Dog's Tooth." Robbe-Grillet unwinds time, spins fact-webs dream-plot dream-not realities of death sex drug hallways doors back alley Hong Kong prostitute's dance in the Blue Villa while Lady Ava asks (Would you like some Champagne?), while Lady Eva asks (would you like some champagne), while Lady addict asks (would you like a dog's tooth in the hallway of opium deathweb back alley Hong Kong naked Eve Japanese call girl walks the leash past the addict's/experimental door. Repetitive codine chandelier ampoule breaks the dancers shatter lifting Champagne at the Blue Villa. Andre Robbe-Grillet has written a murder mystery Maison de Rendezvous which takes place in Macao, in Hong Kong, on the death bed of heroinhead Lady Ave, in the mind of Perverted Morphine Grower Ralph Johnson, on the sheets of the Rented Bed, in the reflection in the drop at the end of the needle, in the broken champagne glass descending on the neck of the addict/pornographer.

## MUSHROOMS

CONT. fm p.14

(\*)This time is the most variable factor in obtaining maximum yield of psilocybin. Trial and error under individual conditions of growth is necessary to standardize the yield. Keeping careful records of medium used, how prepared, and temperature and time, will allow one to improve the yield with practice.

### POTATO DEXTROSE YEAST AGAR

Wash 250 grams potatoes, (do not peel).

Slice 1/8 inch thick

Wash with tap water until the water is clear

Drain, rinse with distilled water

Cover with distilled water and cook until tender

Drain liquid through flannel cloth or several thicknesses of cheesecloth into a flask or jar.

Rinse potatoes once or twice with a little distilled water

Keep liquid and throw potatoes away—add enough distilled water to make up one liter of liquid

Bring liquid to a boil and add:

15 grams of agar—stir until dissolved (watch carefully or it will boil over—best to use an open stainless steel pan)

10 grams of dextrose

1.5 grams of yeast extract

While liquid is hot, distribute into desired containers Autoclave for 15 minutes at 250 degrees F. (about 15 lbs. pressure)

PDY broth is made in the same way, omitting the agar.

ins

**Moondog**  
 The great Soul Hippy of all time cruises through

**CHAPPAQUA**  
 (UNDERGROUND)

EVERYTHING WENT...  
 No holds barred!

**The ORGY**  
 AT LIL'S PLACE  
 Scenes in blushing COLOR

First Run in New York  
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"MORALLY SHOCKING!"  
 -Stanley Kauffman, New American Review

"WORLD WAR II WITHOUT ITS PANTS ON!"  
 -Ramparts

"I WOULD LIKE TO SEE THIS FILM TWENTY TIMES!"  
 --San Francisco Chronicle

"DAZZLINGLY SURREALISTIC AND EXPLOSIVELY FUNNY!"  
 -Time

"What we want is more humane killers!"

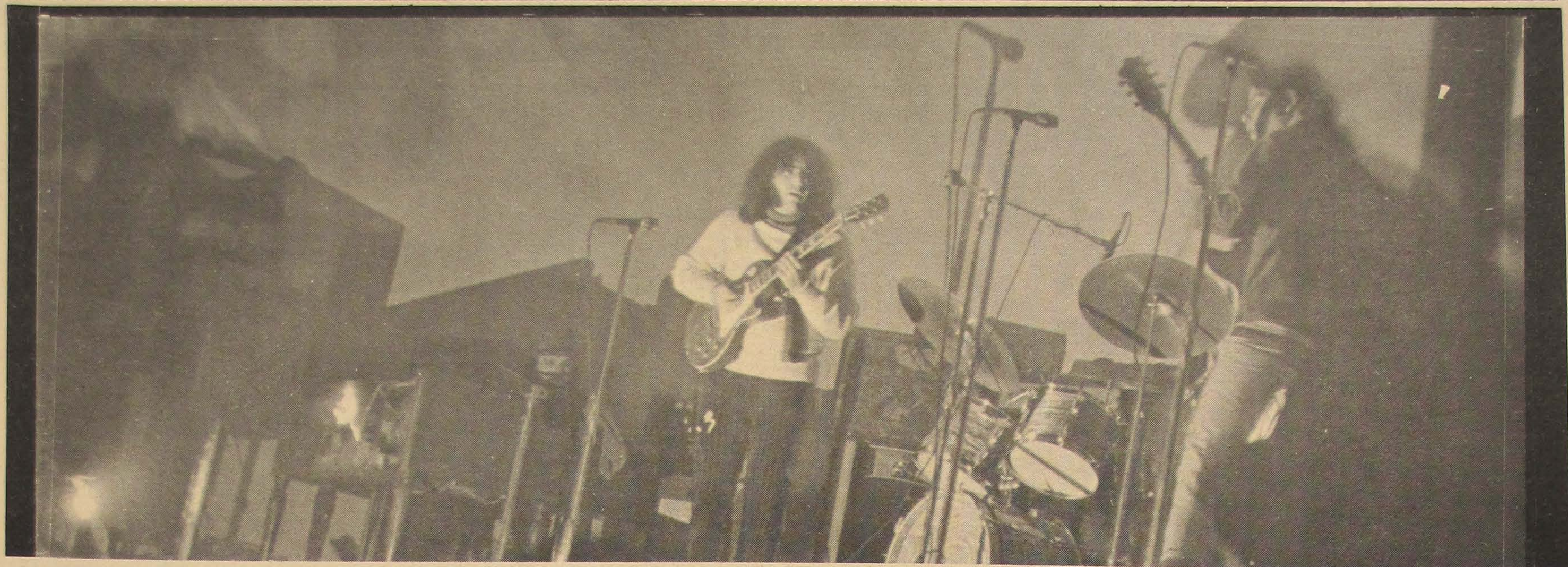
"ABSOLUTELY PRICELESS!"  
 -Judith Crist

**"How I Won The War"**  
 Starring **MICHAEL CRAWFORD** and **JOHN LENNON**  
 Co-starring ROY KINNAR, LEE MONTAGUE, JACK MACGOWRAN, MICHAEL HORDERN  
 Also starring JACK HEDLEY, KARL MICHAEL VOGLER

**COLOR**

UNITED ARTISTS





16

## POP - CYCLE

Last weekend two of our times finer arbiters of pop taste visited Seattle for one quick evening of pop cycling: a circuitous visiting of the Eagles, the Happening and the S.F. Sound.

The Two: Ed Denson--manager of Country Joe and the Fish, sometime columnist for the Berkeley Barb, Helix Office Totem, and one of the truly beautiful people...

Sam Charters--pop producer for Vanguard Records, author of among other things the Social History of New York Jazz, and some 1379 or so of the most entertaining yet scholarly back-jacket little essays ever written (most of them on Folkways), poet and poetaster, and present master of gamesmanship and the cosmic laugh.

Sam knew the Happening from the early 50's when he came south from Alaska in mid-July attired in arctic parka and bolt-action rifle. Then the Happening was a dive and so you left your rifle at the door. Now the Happening is the place in Seattle where the aspiring Jet-Set (quick and cool over 18) can test its flight-fantasies in an environment of semi-hip paisley-lit titillations. Sam had come to hear local bands for possible recording on the Vanguard label. The Magic Fern was one of these. He murmured something about "second-rate S.F. bands" and left near the end of the first set.

At the Eagles The Dead were meandering through its second set while Sam wandered through the scene and decided there was one...unlike Pittsburg, Houston, Richmond Virginia and the fast deteriorating S.F. (That means Vanguard will now spend more energy promoting its excellent list in the Seattle area).

Anxious to see to what extent the Dead would be a drain on the San Francisco Sound we visited the latter last. Attendance at the Sound is always in flux. Two weeks before some 500 filled the floor...dancing. Last weekend there were perhaps 50... mostly sitting. (It is our hope that the S.F. Sound's excellent dance facilities

Bill Scott

## STING

### AND THE DEAD

Due to city laws prohibiting juveniles dancing and small attendance at Eagles auditorium, Boyd Grafmyre has been sponsoring concerts. People have been setting on overcrowded floors, until last weekend. The Dead and Quicksilver came from San Francisco, home of free souls, and they don't take laws seriously. Friday night Jerry Garcia told the audience to vote no on politics and dance. A few did and weren't stopped.

Saturday was only slightly different. The Dead started their set with Love Light, a hard pounding song, in an attempt to move the audience. A few moved. In walked the license inspectors. Boyd asked the Quick to tell the audience to stop, and when they refused he explained the situation himself. We stopped. For about two songs. The inspectors left, the Dead came back on, and dancers danced. Nobody cared. Nobody really wants to stop dancing, but nobody wants to fight City Hall to change the law. So if the spirit to dance strikes you, do, in public, private, even at Eagles. But if you go to Eagles take your own toilet paper, because when that urge hits you, you will discover they don't supply it.

SCOTT WHITE

### CONEY ISLAND OF THE VISCERA: THE QUICKSILVER AND DEAD RIDE

Friday night: the concert was easily the finest I've ever seen at the Eagle's. The Quicksilver Messenger Service took the first set, started off tight and completely together; and by the time they got into--Smokestack Lightning?--some old Howlin' Wold anthem, I could feel my incisors vibrate. By the end of the set, they were so close that they seemed to be telepathic. The light show, by Headlights out of SF, was totally in sight, having almost the same protean cartoon quality that you sometimes get when you close your eyes during the Magic Moments...

The Dead's first set, though very good, was cut short when one of the two drummers put his foot (I think) through his bass drum. While Quicksilver was setting up, someone ran a very strange, funny silent movie collage--sort of a linear light show.

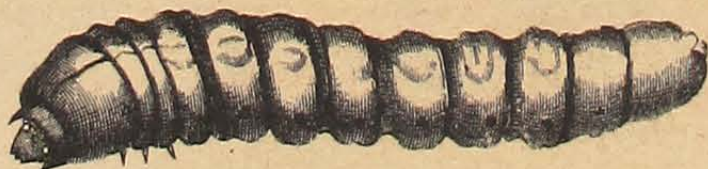
Throughout the evening, both the Dead and Quicksilver kept urging people to dance; but with very few exceptions everyone just sat on the floor and was subdued. Even the applause was rather mild, considering what was happening on the stage.

If more of the young people in the Puget Sound area had the opportunity to be exposed to such worthwhile music, we wouldn't have all this damn trouble with juvenile delinquents and war protestors.

jc

will be made better use of and that some of its internal problems will cool.)

Then having forsaken dope we bought a case and drank ourselves to sleep.



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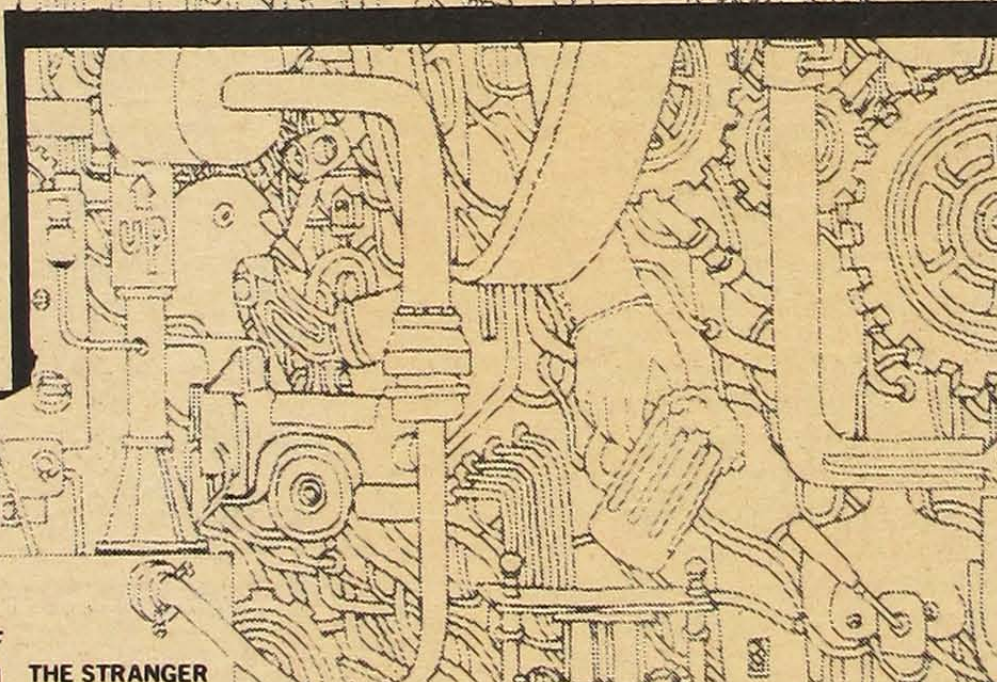
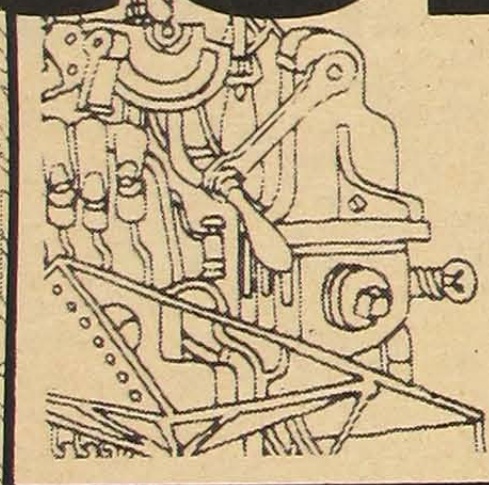
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New Trenns Magazine explores in fact, fiction and illustration the world of transvestism and offbeat fashion concepts. Has unusual personal column, also has advice column for transvestites. Sample copy 35¢ New Trenns Magazine, 1213 1st-Suite 406 Seattle, Wash. 98101 Adults Only.

I'm driving to Mexico Feb. 6th. Return by the 13th. Want rider to share expenses. Greg Teslovick EA9-3055.

Married couple mid 30's would like to meet compatible couple for fun and games. Box 966 - 507 - 3rd Avenue.

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Bill P. contact Penny in San Francisco Collect Emergency

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Married couple, early thirties, desire to meet similar married couple for "La Dolce Vita" type parties. Write Box 145, Medina, Wash. 98039

Temple of Aphrodite invites applications for position of High Priestess. In person, Tue. 5-7 pm, Suite 112, 1600 43rd Ave. E.

New Trenns News explores transvestism, equal fashion expression rights and off beat fashion concepts. Sample copy 25¢. New Trenns News, Box 136, Index Wash. 98256, Adults only.



## CONCERTS

CHARLES LLOYD-Eagle's Aud. with light show by Retina Circus and sitar group, The Shymadas. 8-midnight. Tickets \$3.00.  
MANCE LIPSCOMB-Presented by Seattle Folklore Society, FEB. 2-3, 8pm. Friends' Center, 4001 9th NE. Tickets at Discount Records. Adults \$2, Students \$1.50, Under 12 \$1.  
JDUY COLLINS-Seattle Arena, FEB. 3, 8:30pm. Tickets \$2, \$2.75, \$3.50 and \$4.00 at Bon Marche.  
COLLEGIUM MUSEUM-(works by Vivaldi, Rameau, Marais and others) HUB Aud. FEB. 3 8:00 pm FREE  
THE CONTEMPORARY GROUP-(directed by William O. Smith and Robert Suderburg; works by Kenneth Ben-shoof, James Beale, Kraft and Martino) HUB Aud. 3:30pm FEB. 4 FREE  
THE FUGS-Eagle's Auditorium, 7th and Union. Lights by Retina Circus. FEB. 10, 8-midnight. Tickets \$3.00.  
BELA SIKI-(Fantasia and Sonata in C Minor, Mozart; Beethoven's Waldstein Sonata; and Chopin's/ four ballets) HUB Aud. FEB. 9, 8:00 pm. Tickets \$1.00, Students, \$.50.  
UNIVERSITY WIND SINEONIETTA (Spectrum, fro tape recorder and winds Herbert Bielawa; Apocalyptic, George Rodhberg) HUB Aud. FEB. 14 8:00pm FREE  
CHARLES LLOYD-HUB Ballroom, FEB. 15 8:00pm. Sponsored by the University Jazz Society.  
SCHOLARSHIP CONCERT(Eva Heintz, cello and Stanley Chapple, piano)- HUB Aud. FEB. 16, 8:00 pm. \$1.00, Student, \$.50.  
LAURINDO ALMETDA(Flamenco guitarist)- Moore Theatre. FEB. 17, 8:30pm. \$2.50-\$4:50 Bon Marche.

Want to rent inexpensive house duplex. No matter antique condition if it has soul. Penny EA9-1140

Whoever boosted my guitar-- please return it - Jerry Painter

Rick and guys from Grenada Hills California who lived in Kent, contact Lori and Kathi after 7:00 pm AT 2-3946

Seattle couple She 26 He 37 seek other broadminded couples and AC/DC gals for swinging parties. Photo and phone please Write to Box 5109 Seattle, Wn.

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Linda Sue of Mountlake Terrace contact me at SU4-1288 Paul D.

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# PLEXI MEETINGS

TRAVAIL OF URBAN MAN-Sam Smith, Phyllis Lamphere, Mineo Katagiri, and Carl Miller; U. Pres. Church; FEB. 2, 3 (meals Sat.) Tickets: \$3.50 HUB  
FILM CO OP-All those interested in showing or making experimental films meet: FEB. 8; 8:00pm or call WE 2-3854.  
SEATTLE JAZZ SOCIETY-Annual meeting and Elections: FEB. 18; 7:30 pm 1228 - 20th Ave. E.  
VENDANTA CENTER RAMAKRISHNA-2716 Broadway E. Weekly service Funday Morning 11:00am  
BEHA'I FAITH-Informal discussion of religions; ancient and contemporary. Weekly Wed. 8:00pm. 5657 - 11th Ave. NE; (more info-Bob Wilson LA 5-4469)  
SOUL SEARCH-Racial Discussions; Wed. 3:30pm Husky Hollow.  
UW VIET NAM COMMITTEE MEETINGS-Wed. 3:30, HUB.

## FILMS

FILM ON NAPALM-Unitarian Church, 6556 35th NE. FEB. 2, 8pm. Followed by talk-Melvin Rader.  
WILD STRAWBERRIES-Unitarian Church, 6556 35th NE. FEB. 9, 8pm. Adults \$1, Students \$.75.  
EDGEMONT'S DIRECTOR'S FESTIVAL-415 Main, Edmonds, PR 8-4554.  
CITIZEN KANE-FEB. 3-4, THE BLUE ANGEL-FEB. 5-7, THE VIRGIN SPRING-FEB. 8-9, WILD STRAWBERRIES-FEB. 10-11, SMILES OF A SUMMER NIGHT-FEB. 12-14, RULES OF THE GAME-FEB. 15-16, LE BONHEUR-FEB. 17-18.  
OUR MOTHER'S HOUSE-and the Jokers. The Neptune, 1303 E. 45th. 6 and 9:25.  
CHUSHINGURA-The Ridgemont, Greenwood and 78th. Thru FEB. 12. (FEB. 13-20 ULYSSES)  
HOW I WON THE WAR-The Uptown, 511 Queen Anne Ave.

## JAZZ

CHARLES LLOYD QUARTET: see Concerts  
THE PENTHOUSE-1st Ave. and Cherry Dizzy Gillespie thru FEB. 3, Jimmy Witherspoon FEB. 8-17. (Saturdays 4-6pm \$.50-\$1.00.)  
D.J.'s-2212 - 4th, Cannonball Adderly Quintet, FEB. 27-March 3.  
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FIFTH AMENDMENT-620 Union. Bill Richardson Quartet with Jabbo Ward, Joe Johanson, Bob Nixon, No Cover.  
CHECKMATE TAVERN-23rd and Union Breakfast Jazz with Jazz Equinox, Saturdays 6-10am.

## DANCING

KAFAN FOLK DANCE STUDIO-4750 Roosevelt Way NE. Classes: Beg. and Advanced. Monday-International, Tuesday English Country, Wednesday Bulgarian Macedonian, and Serbian, Thursday Greek. 8:00 pm. except Monday and Thursday 7:30.



THE HAPPENING-FEB. 2 The Bumps and The Bards, 8:30-1:30, \$3.00; FEB. 3, The Light and The Sonics, Same as above; FEB. 4 The City Zu 8:30-12:00, \$2.50.

## THEATRE

ENSEMBLE THEATRE-107 Occidental Ave. S. LOVE OR SOMETHING LIKE THAT? and improvisations with audience involvement. Fridays and Saturdays thru FEB. 17, 8:30. Tickets \$2.00  
PICCOLI THEATRE-Seattle Center. ON BORROWED TIME. Thursdays, Fridays, and Saturdays thru FEB. 17, 8:30. Tickets: Adults \$2.00, Students, \$1.75.  
SEATTLE REPERTORY-Seattle Center Playhouse THE RIVALS and THE FATHER. Tickets \$3.00 and up at the Box Office, 225 Mercer St. Call MA 4-6755 for times.  
SEATTLE PACIFIC COLLEGE-McKinley Aud. THE INVESTIGATION by Peter Weiss. FEB 2 and 3 8:00pm Tickets \$1.25.  
READER'S THEATRE-UW General Engineering Building Aud. ROAN STALLION by Robinson Jeffers. FEB. 2, 8:00pm FREE  
A CONTEMPORARY THEATRE (A.C.T.)-709 - 1st Ave. W. The Nomura Kyogen Theatre Troupe of Tokyo. FEB 1st and 8th TIED TO A POLE, THE FOX AND THE TRAPPER, TUG OF WAR; FEB. 3rd and 10th THE CRAB AND THE MOUNTAIN PRIEST, TWO FEUDAL LORDS, THE MONKEY AND THE QUIVER; FEB. 2nd and 9th BUSU, THE SICKLE AND INJURED PRIDE, TUG OF WAR. 8:30pm Tickets: \$3.00 and \$4.00 at lectures and Concerts, Bon Marche, HUB. All seats reserved.  
CIRQUE PLAYHOUSE-3406 E. Union. THE ODD COUPLE thru FEB. 10. GEORGE WASHINGTON SLEPT HERE following. Both by Neil Simon. Tuesdays 7:30, Wednesday-Saturday 8:30. Tickets: \$2.50 weekdays, \$3.00 Friday and Saturday.

If a man isn't dancing, I worry Charles Lloyd

## ART

CORNISH SCHOOL of ALLIED ARTS-710 E Roy. Open House: ballet, theatre, demonstrations, and exhibits. 2-6pm.  
SEATTLE PACIFIC COLLEGE GALLERY-West Cremona St. and QA Ave. N. Embroideries by Children of Chijinaya, Peru, thru FEB 18. Monday-Friday 10am-9pm. Saturday 10am-5pm. Sunday 2-5pm.  
ART MUSEUM PAVILION-Seattle Center. Photography in the Fine Arts thru FEB. 14. Tuesday-Saturday 10am-5pm; Sundays noon to 5pm.  
MUSEUM OF HISTORY AND INDUSTRY-2161 E. Hamlin St. Old time musical instruments thru March. Godey fashions of the 1800's thru June. Tuesday-Friday 11am-5pm, Saturday 10am-5pm, Sundays, noon to 5pm.  
SEATTLE ART MUSEUM-Volunteer Park, 14th Ave. E. and E. Prospect. Maya Rubbings from the classic Maya Monuments to FEB. 25. Art forms of Early Christian, Byzantine, Medieval, and Baroque Periods and of the T'ang and Sung Dynasties. Weekdays 10am-5pm, Thursdays 7-10pm, Sundays noon to 5pm.  
UW HENRY GALLERY-15th Ave. NE and Campus Parkway. The View and the Vision; Landscape Painting in 19th Century America, thru FEB. 4. FEB. 11 Photo Murals of Happenings and one man show of Robert Loberg's collages thru March. Monday-Saturday 10am-5pm, Thursday 7-10pm, Sunday 10-5pm.  
UNIVERSITY UNITARIAN FINE ARTS GALLERY-6556 - 35th Ave. NE. Paintings and Sculpture of Patricia Haeger, thru FEB. 16. Weekdays 9am-5pm.  
ATTICA GALLERY-426 Broadway E. Paintings and drawings by Eugene Pizzuto thru FEB. 14. Tuesdays-Sundays noon to 6pm.  
CURRENT EDITIONS-311 1/2 Occidental Ave. S. New work by Frank Stella, FEB. 13 thru March. Tuesdays-Sundays noon to 6pm.

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